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SLIPMATS

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July/Aug
Issue 7

...WORLDWIDE



A TRIBE CALLED ...

OUTKAST

HELLTAH SKELTAH

DJ. B-MELLO

OUTKASTS

... AND MORE !!!

1996

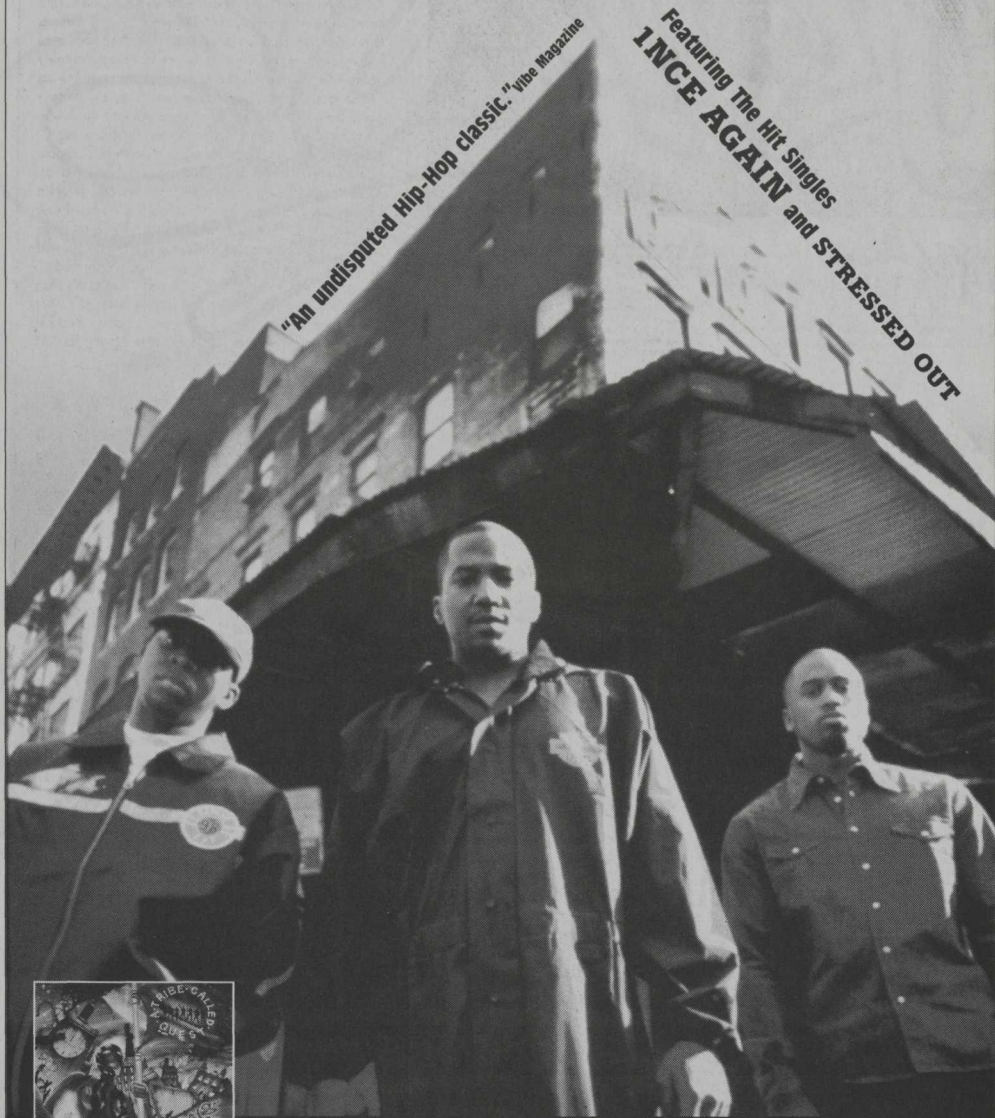
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Beats, Rhymes And Lifewhat else is there?

A TRIBE CALLED QUEST

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1NCE AGAIN and **STRESSED OUT**

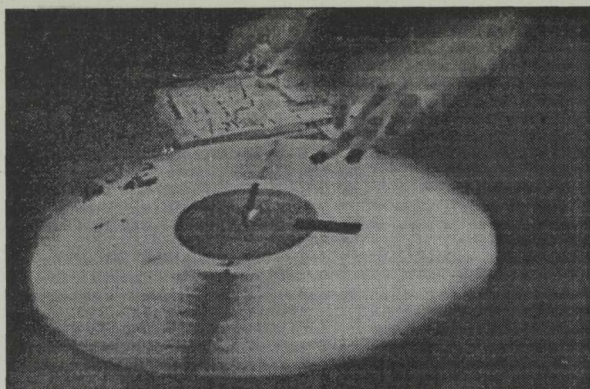


Ya on Point Tip? 1NCE AGAIN Phife

1NCE



PEEPS



elements

Tribe is on the cover of this piece son, but we really should have put Outkast on it instead 'cause that album is fly son. Actually we really should have given the cover to the X-Men son but things don't always work out as planned yehknow? maybe son. Instead, they got a page and the fly artwork by Decker. Special thanks to him for the cover son. Thanks to the magazine's new fall adesp at 2pm and walks up at midnight to start my day. We hope to have the next issue out by the time you finish reading this one. It's 8 am and I'm wide awake, it's time for dinner. But I can't feed myself cause I'm broke and my phone bill's out of control. Oh yeah, we asked some pictures from "The New Bess" book by S.H. Fernando Jr. If there's any problem that we can talk no need for lawyers. Alright son! If you want to talk to us then drop us a letter at the address below. Son.

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elementary?

Although this column is usually reserved for fly lyricals, this month's elementary column serves as an outlet for the editors at elements to vent their frustrations and stress about committing hours upon hours upon hours to a non profit (believe that) magazine solely dedicated to Hip Hop. Don't despair though because the fly ass lyricals can be found at the end of the reviews section. Elements would like to recognize and thank all the following heads who distribute this magazine: Bruno in Vancouver; Craig "Big C" Mannix in Toronto; and Time Bomb Distribution across Canada. The newest contributor to Elements is Day from KneeDeep Records, he just dropped Choclairs new single "Just A Second." (Word to Billy Joel.) Shit's fly, get it. Elements would also like to welcome our other newest contributor, Omek Almighty to the re: Views section. Somewhat of a loner, Omek has been a Hip Hop Head since he can remember which isn't helpful cause just like Everlast, he dropped way too much acid in 88 and 89. Omek's blunt and to the point style fits into our steez just lovely so you'll either think his opinions are cool or you'll envision dreams about killing him. Elements has nothing to do with him though. (He ain't got our back worth shit!) Sook this shit in.

The following then, is a disclaimer for this tardy issue.

This issue is really, really fuckin' late. Maybe one day it will come out on time but I really, really can't see that day coming anytime soon. We ain't seeing no funds for doing this piece... so fuck it! It'll come out when the two editors feel like making their way out to the University of British Columbia on the bus and then sitting around and listening to all these herbs (Linda and a selected few excluded) either bitch at us for something we probably did but won't admit to or try and talk like they're into rap music. That's why we come out here in the middle of the night and smoke bud with the proctor and then get on the radio and act up when nobody's here to stop us (but we always make sure to stop the logger tape first). But more often than not, we just don't go out to the station. Instead we are usually at home cuttin' and scratchin' on the pans, doin' things with our hands. This we find much more enjoyable. Another thing that we can be found doing is playing musical selections for a group of rather intoxicated b boys and b bitches gettin' their groove on at a local disco. This is called rockin' a party. We enjoy this, especially when we throw a fresh jammie jam on and everyone in the spot starts to yell "Oh Shit!!!! You guys are the motherfuckers!!!!" We like it when people say this to us. However, we don't like it when people tell us that if the magazine doesn't come out before the end of the year then there won't be anymore Elements or when people say that we're not holding our own with this publication. Of course they never actually say this to our faces. That is really, really fuckin' unenjoyable. Anyway, we would like to take this opportunity to bless the following:

God Bless the advertisers for being patient.
God Bless Omek Almighty for comin' through.

God Bless Linda Scholten.

God Bless black Technics 1210's and even silver 1200's.

God Bless illegal calling cards.

God Bless licks for comin' through on short notice on the cover.

God Bless the child who can hold his own.

God Bless the people who read this shit and don't talk to us.

God Bless Elements' contributors and distributors.

And last but not least:

God Bless Wu Tang, son.

Elements Hip Hop Journal. Elements is a bi-monthly magazine published by the Student Radio Society of UBC.

Content: Elements will focus on all elements of Hip Hop culture: MC's, D.J.'s, B buying and Graffiti - on a local, national, and international level. The magazine features interviews, music reviews, and lifestyle issues pertaining to the Hip Hop community.

Editorial Policy: Elements jointly shares the CTR programming policy (ask Linda Scholten or Mike Hoffman @ CTR radio (604) 822-3017 for details) and encourages submissions from all members of CTR and the general public. Please ensure consistency with the magazine's underground theme for better publishing consideration (cause we don't print no dibby bullshit).

Submissions: Please forward all submissions (illustrations, flicks, essays, reviews, opinions, etc.) to: Elements, c/o CTR, #233-6138 SUB Blvd, Vancouver, B.C., CANADA V6T 1Z1 or fax us at: (604) 822-9364.



FRESHIVE

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WORD?

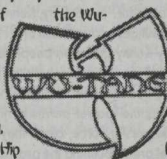
Saafir, Ras Kass and Xzibit have joined forces as the Golden State Warriors, or Usual Suspects, or one of those, and are working on an album. The first taste will be "Plastic Surgery" which is on Xzibit's upcoming album *At The Speed Of Life*. Word is they're supposed to sign to Dr. Dre's new Aftermath label. Dre has already signed King Tee, RBX and Nas' clique *The Firm*... Priority has inked another distribution deal with an independent label, Wu-Tang Records. The first two groups to be released will be *Killa Army* and *Sunz Of Man*... Ed O.G. is back, this time independent, and has just released an E.P. on Solid Recordings. The first single is "Dedicated" b/w "Actin'..."



MC Lyte and "those ugly ass Xscape bitches."

In between gettin' shot and gettin' paid, Tupac's been working on a project that will pair him with some of the east coast finest rappers in an effort to gain some love back from New York no doubt... Lil' Kim has followed *Son Doobie*, *Lord Diggs*' example and has herself a little roll in a porn flick, and like Doobie the Queen Bitch her self is on some real live porn action type shit. **Word?**... Relativity is the latest record label to release a mix tape to the masses. This ones called *Urban Assault* and it will feature new tracks by *MOP*, *Common*, *PMD*, *Beatznuts*, *Dru Down* and *Mac Mall*... *PMD's* Boondox label has been picked up by Relativity. The first single will be the "Rugged-N-Nrow" remix featuring Das EFX... *MC Lyte's* new single "Everyday" has her classic track "Paper Thin" on it... What was with the Source dissin' Xzibit in that interview. **PHIN?**... Check the end of Chino XL's CD *Here To Save You All*, he put a really pointless and not very humorous skit about the Nicole Simpson murders. **Why?**... *A Tribe Called Quest's* new single is "Stressed Out" with *Faith Evans*. It features a new verse by *Baby Phife*... Twelve Inches to check for include Xzibit "Eyes May Shine" on Loud, *Ultra* (*Kool Keith* and *Tim Dog*) "Big Time" b/w "Industry Is Wack" on some label, *Rascalz* "Dreaded Fiat" b/w "Clockwork" on Figure IV, *J Live* "Can I Get It?" b/w "Broggin' Writes" remix on Raw Shock, *Big Noyd* "Usual Suspect" on Tommy Boy, *The Roots* "Universe At War" with Common b/w "Concerto Of Desparado" on Geffen, *Raekwon* "Rainy Day" remix on Loud, *House Of Pain* "Fed Up" remix featuring *Guru* on Tommy Boy, *Al Tariq* "Think Not" b/w "Peace Akki" on Correct, *Mr. Voodoo* "Lyrical Tactics" b/w "Shine" on Fortress, *Concrete Mob* "Boiling Point" b/w "Casino" on Groov-A-Lot, *Mobb Deep* "GOD Father Part III" on Loud, *Capone N Noreaga* "Illegal Life" b/w "Street Life" on Penalty, *Choclair* "Just A Second" on Kneec Deep, *Chuck D* "No" on Mercury, *Jeru The Damaja* "Ya Playin' Yassell" on Payday, *Royal Flush* "Worldwide" on Blunt and the Beatznuts "Find That" on Relativity... Full lengths comin' out include *Outkast* *ATLiens*, The Roots *Deladelph/Halllife Vol. 3*, *Ras Kass* *Soul On Ice*, *Jeru The Damaja* *Wrath Of The Math*, *Trigger Fing* *Le's A 50/50 Gamble*, *MOP* *Firing Squad*, *Key Kool & Rheumatic* *Kozmonautz*, *PMD* *Business Is Business*, *Mobb Deep* *Hell On Earth*, *Foxy Brown* *Ill Na Na*, *Large Professor* the LP (someday), and *Ghostface Killah* *Ironman*.

Ever since the day of the appearance of Shaolin's finest, a stir has mixed most of the people involved in the hip hop world. "Protect Ya Neck" still has people nodding. The introduction of the Wu-Tang Clan was a savior to the people dying to hear new ever, these people have and believe that the Wu. These Wu-nut riders are dress Wu, eat Wu, sleep Wu, cool and shit to support hip Hop, but not to that extent. "Damn Son", there are other groups out there that should be listened to. Nobody can make a person listen to something, but just give other shit a chance!



Signs that you are a Wu-nut rider:

1. You have replaced your first name except for the first letter and have ended it with "za". (eg. Zachary is changed to Zza)
2. You call everyone "son".
3. You know all the lyrics to every Wu song and try to use snippets in everyday life. (eg. when you cut your finger, you cry "I'm bleeding son, bad son.")
4. You've formed a clique of your own where each member is named after a Wu-Tang member.

*This piece was stolen from the internet and can be located at Spoonfuls Of Hippe Word? - <http://www.spoonfuls.com/jagged/>
We here at elements thought it wrote the truth, son. And if you don't like it then I'll fuckin' tell fuckin' you your...

FM VANCOUVER

CITR 101.9FM

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B boying is the original dance form of Hip Hop. In case you didn't know, shit is not played out. Correction. You may think it's played out if you think Bone is the dopest Hip Hop music you've ever heard... HEY KIDS!!!! YOU'RE LISTENING TO R&B!!!!!! Anyway, the following article is the first in a two part series (the second part will be in the next issue) of a phone conversation conducted between two Vancouver b boys, Flip Out and Zebrok (**Contents Under Pressure**) and premier west coast b boy Easy Roc (**Rock Steady/Eternal Two Creations**). If you're a follower of Elements mag then you will probably remember the coverage of the third annual B boy Summit a couple of issues ago and know that Easy Roc, along with his girlfriend and partner Asia One (Eternal Two Creations) were responsible for putting the event together.

Easy Roc himself has been breaking since about 1983, after a friend of his in junior high played him some "Midnight Star" and asked, "Yo! You know the dance? There's a new dance that they do with this music!" His friend proceeded to show him some moves like a little kick warm and some other weird moves he'd never witnessed before. A week later the show "That's Incredible!" featured some kids doing the same thing on TV and then he saw another spotlight and another spotlight on television featuring this "new dance" called "breaking." Him and his friends took an immediate interest in this new fad and before he knew it, Easy Roc would outlast this fad and find himself a fourteen year veteran as not only one of the best breakers in the world, but a true school preserver and strong advocate for furthering this dance form, breakdancing. The term breakdancing is almost extinct now because of the connection to the media's mid eighties over-exposure, making it a household word. The original term for the dance is b boying. At least that is the term now defining the style that is prominent nowadays, the style defined with the uplocks and footwork type of b boying. B boying, the word itself came from other terms such as "boyojoying."

Other terms also exist within b boying

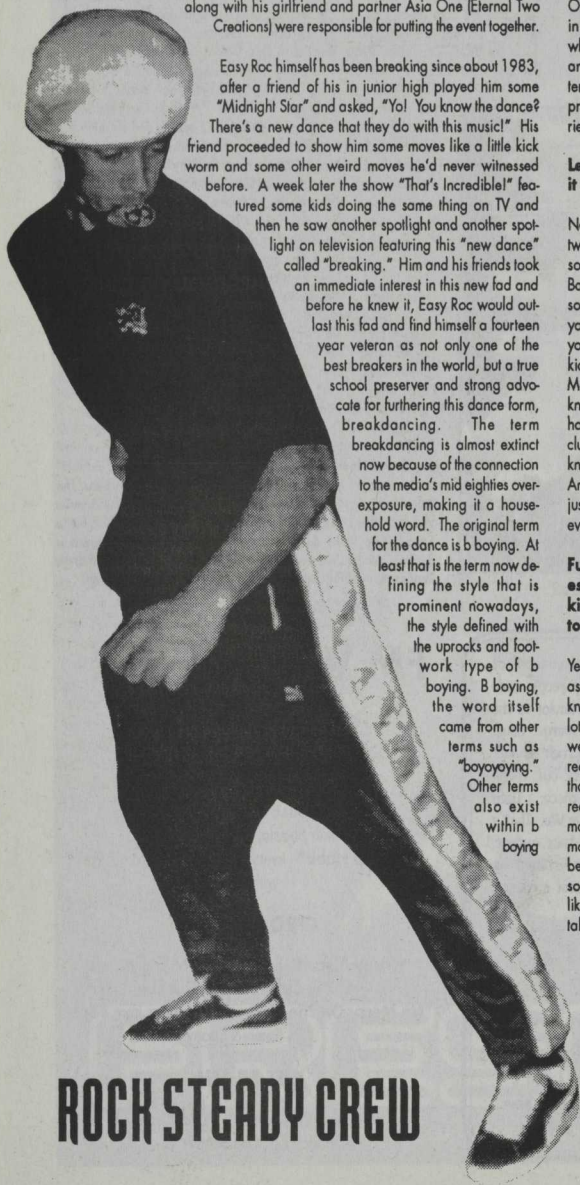
like, "the good foot", "goin' off" or "top rocks" to name a few. Easy Roc has done his fair share of research in both terminology and history of the dance itself. If proof was ever needed to back that well known concept of progressing from knowing the proper history of what you are doing, Easy Roc would be a prime example. To know your future is to know your past. This not only includes books and such but Easy Roc stresses that you really need to go to New York and talk to some of the older people who used to dance in the forming years, not only Ken Swift and Crazy Leggs but the guys in the shadows. Easy Roc recalls his first visit to New York in '93 when he was on a layover to go to Paris to fill in for Rock Steady Original (Seven Gems) Prince Kenny Swift at a dancing school: "Kenny filled me in on what was gonna happen there and what kinda stuff I should be leaching and what kinda stuff I should be stressing. I was going to represent Rock Steady Crew and GhetOriginals and they wanted to make sure I stressed the importance of the terminology and show them some foundation moves." This type of experience is priceless to b boys because apart from true skill, knowledge and dedication, experience is a major part of becoming a dope ass b boy.

Let's start with the B boy Summit. Why is it so important and why is it so necessary nowadays?

Nowadays it's hard for b boys to get together, you have to wait once a year or twice a year, you gotta wait for a B boy Summit or a Rock Steady Anniversary or something like that. It's just now man, everybody tries to be too hard, fronting. Back when, in general, you could be walkin' through the mall, see some kid with some fat laces and walk up to him and be like, "Hey whassup man. What crew you from?" or "You wanna battle?" or "You wanna practice?" or something and you would just hang out. Now it's hard to do that because you don't know if the kids frontin' or if he's a gangsta or whatever. Back then, there was no confusion. Man, if you saw a kid with fat laces and a kangol, you knew he was a b boy, you know the kid breaks. Now you don't know if the kid's a gangsta or if he's into house music or techno, you don't know. It's sad man. I used to go up to kids in clubs and stuff but they just get real cocky if they think they're cool or they don't know who you are, they'll just dis you. It's cause everybody's trying to be so hard. And then here I am, I'm twenty six years old, I don't care about acting hard, so I'll just go and try to talk to them and when they pull that shit, I'm like... man... what ever... oh well...

Fuck 'em. Anyway, let's get into the different styles of breaking, especially now. Did you notice a difference between the shit that kids were doing at the Summit in San Diego in February as opposed to the Rock Steady Anniversary just last July in New York?

Yeah... for the most part... I mean yeah, there's a big difference cause there's not as many air moves. In New York the kids are really into a lot of intricate, you know, technical like footwork. In actuality, Kenny was the one doin' all that stuff, a lot of those technical routines and stuff him and Flow Master are doin' on the floor, were all originated by Kenny and even people before Kenny. New York kids are really into that stuff right now and there's not as many air moves or power moves that's what everybody call 'em now but that's not what they're called. The only reason that that bothers me [power moves term] is that it was always called air moves, that's why you got Air Force, cause they specialize in air moves which is moves where your feet aren't touching the ground. Power has nothing to do with it because I strain myself trying to learn a freeze rather than doin' a flare into a 90 or something cause that's momentum. It takes less power actually, that's why I don't like calling them power moves. Kenny was sayin' that there's little moves that could take a lot of power, like if you're in a freeze and then you press up into a hand-



ROCK STEADY CREW

EASY ROC

stand and do a 90 or something. Cause when you're in a dead stop and you have to put your body in motion and then stop it again, that's power. But when your body's in motion already and then you just flip it up into another angle, that's momentum, it doesn't take any power. You know, it takes finesse or timing or technique.

Word word word... And as far as those routines Kenny and Flow Master were doin', like that connecting shit, that's some shit from back too right?

Yeah, that's from back. Kids think that's new. Rock Steady's always been known for that shit. It's called weebie dancing, like intertwined. Like the human wheel where one guy would grab the other guy's ankles and vice versa. They're just elaborating on it, it's like a 90's version, so it's not really new.

So anybody's who's ever tried to seriously try to learn or dedicate themselves to breaking, knows that it takes a lot of constant practicing. Now, if you're not at a level where it can pay your rent, how can you find a balance- meaning, I'm not in school no more and I've gotta worry about real shit, and it's hard to find time to really practice the amount I want to. Does it pay your rent?

It very seldom does. Yeah huh. I mean, I don't practice like I used to, I mean you know, you got kids who go to school and come home and their moms pay their rent and they don't have a care in the world and they can practice eight hours a day everyday. That's what I used to do when I was young. That's how I built to have a big library of moves but these days what I do basically is just only practice like 3 days out of the week and those practices are usually like an hour and a half to two hours- which isn't anything when you barely get warmed up in like 20 minutes. But if the music's hype enough and there's a good atmosphere and a lot of kids there then you could really vibe off each other and that'll push you to do moves that you might not normally try. As far as paying the rent stuff, I'm lucky I'm good at art too and we do our company but right now I'm not doing a lot of my art work. I used to do more work like signs and stuff for Eternal Two Creations... not everybody can be makin' a career out of it and one thing that I admire is that someone who can admit, "Yo, you know I do this just for the love of it and that's it. I have to pay my bills and I got this other career I want to try to get into..." or "I got to go back to school, get my degree." But it is sad to me that not everybody can make something of it, I mean that's the only thing that's sad about the dance form. It's hard to get work as a b boy, it's damn hard and that's why I don't make my money from that, I make my money from my business- my artwork.

But you do travel a lot thanks to b boyin'.

Yeah, that's like the best thing. At least I travel, that's one thing that I'm glad I'm doin' now. I won't be able to do it for a long time, you know, sooner or later I'm gonna have to slow down and stop too. I won't give it up but I'll have to slow down and have to get more into my art work and maybe start another business, you know open a shop or something. I'll see what happens. People like Ken Swift and Crazy Legs have a bigger name so they can go for a lot longer even though they're older, but they've established themselves and they have a great deal of respect.

Speaking of Crazy Legs, he didn't dance at the last summit did he stop?!

No, no. How many boxers retire and then come back, you know, how many

athletes? I went to New York and he was kind of practicing a little bit. I don't know what's going to happen but I know he's just practicing to keep what he's got. Like I said, even if people aren't doing shows, they could be teaching classes or doing lectures. That's what I want to be doing later too, just teaching classes and stuff and passing the dance form on. I mean you don't have to be the depest b boy to teach some kids how to dance and tell them what it's about and further it on to the next generation. Any b boy who has the basic knowledge can do that cause that's the most important thing, making sure this dance form goes on to the next generation.

That's true as fuck man. I hope people don't let the same fate that the rap industry is headed for with the breaking. Okay, a lot of kids had some sort of problem at B boy Summit II with Rock Steady's stance on power moves- sorry- air moves, cause they were sayin' that Rock Steady Crew says that air moves are wack or something. Personally I like the technical shit better but I'll still be practicing flare like mad right... But my question is do you think that in a battle, somebody could take someone else out without doing one air move, like one kid's just poppin' mad air combos and then the other dude goes in and does some mad technical stuff?

Technically? Yeah... in the original b boyism standards, yeah. I try and explain it to these kids man but they don't understand it. It's not a double standard because you can have no air moves but you can have all the foundations, all kinds of foot work styles, you could have mad freezes and all this stuff right? And you could take some kid out that's only doin' air moves but it can't go the other way around. It can't go like, if all you got are air moves, you take some guy out with this foundation. It can't really happen unless you have both air and foundation.

Then you'd blow him the fuck out...

That's why I try to stress: You learn your foundation. Learn a lot... First, learn basic six step and then branch off from there. You got kids that are trying to be creative now and are trying to do all the technical stuff that they see Flow and Kenny and these guys doin', yet they can't do a basic six step. Six steps are like the basic foundation of the footwork, you have to know how to do that with a certain amount of style and finesse and with a good centre of balance, cause that's what teaches you centre of balance. Then you've got these kids who are trying to do really creative stuff but they can't do that. They're skipping it. They're not starting from the beginning and working their way up, air moves should be the last thing you learn, but they shouldn't be the only thing you learn. You shouldn't spend your whole practice just practicing, you know like a flare, you should actually learn a little bit, you know, even it out. That will really make you an intense b boy. But a lot of kids aren't interested in learning the foundations because they think you're going to get a lot of fame and be regarded as super dope if you have all these air moves combinations. That's what's sad because that's what's killing the dance. The original steps and foundations are getting lost because kids aren't interested any more. They're interested in learning these spectacular, you know, crazee spinning moves and stuff and there's nothing wrong with that, I mean yeah, it's really fun to watch but one flare looks like another flare. We're always trying to stress to be creative and take time to learn all this other stuff cause if you've got foundations and you got air moves in a nice balance- you'll take anybody out. But if all you've got is air moves, then forget it man.

That's it for part one. Be sure to peep part two next issue with fat ass flicks to match.

"You got kids that are trying to be creative now and are trying to do all the technical stuff that they see Flow and Kenny and these guys doin', yet they can't do a basic six step... That's what's sad because that's what's killing the dance. The original steps and foundations are getting lost because kids aren't interested any more. They're interested in learning these spectacular, you know, crazee spinning moves and stuff and there's nothing wrong with that, I mean yeah, it's really fun to watch but one flare looks like another flare."

VINYL KONFLICT

by J Swing

When did you first touch turntables?

Let's see, I think I started around 1983. Late '83. I had been into Hip-Hop since 1979. I tried rhythmin', I was alright rhythmin', and then I was into b-boying and shit around about 81-82. I was really into b-boying and then it just seemed like nobody was hookin' up the music as far as everybody to dance to so... I seen some DJ's that was basically just cuttin' and that blew my mind and that's all



I wanted to do.

Where were you livin' back then?

I grew up in South Carolina and North Carolina. I bounced from North Carolina in like '83 and I went to Japan. That's where I was first really gettin' started DJ'n, in Japan. I mean I was a kid really, I was tryin' to do what I could but I wasn't doin' no club shit. Then I moved back to the States in '85 to Woodbe Island in Washington, 'cause my father was in the Marines. Then I graduated in '86 from high school and went to Cali for like, half a year. Then I went and bounced to South Carolina and then I went in the airforce for a minute. I signed up in high school and went in early '87, January. I basically got out of the Airforce in '89 I think. I was only there a hot second, I got into some trouble and shit. The whole time I was in the Airforce I was DJ'n clubs, house parties, makin' tapes, shit like that. I used to DJ this NCO club, me and a homeboy of mine, and then one summer, I think it was '87, we was really into battlin' so me and my man we

both tried to get into the New Music Seminar - The World Supremacy Battle. The late Funkenklein, rest in peace, I had sent a demo to him, of me cuttin', and he put me down as an alternate in the DJ battle. My homeboy Johnie Vee that I DJ'd the NCO club with, he got into the battle too 'cause he had a homeboy who worked at Jive who plugged him in. He got plugged in nice. He got in the battle and I was an alternate, so 'cause we both did the NCO club I was like 'fuck it, I'ma stay back and handle the Saturday night at the club.' So he went to the Seminar to get in the battle and that's where he met this kid Danny D-Roc from Seattle, which nowadays is Supreme. As soon as he got back he was like 'yeah, there's these kids in Seattle, they're doin' this and that.' They had a little record out then, an independent they was tryin' to do called 'High-powered Hip Hop' by Incredicrew, around '87. Basically, we tried to form a production company. It was me, Johnie Vee, and then in Seattle it was Danny D-Roc and CMT and some other heads. We tried to form Pointblank Productions, that was in '87 & '88, so I started comin' over to Seattle and checkin' them kids out. I was in Spokane, Washington then. So as soon as I got out of the military, 'cause there's no music scene in Spokane, I just moved over to Seattle to hook up with Danny and try to start shit out here.

Where did things go from there?

Me and Danny used to put out tapes when I first got here, we used to put out Pointblank mix tapes. I used to DJ and he used to do like the mic flavor and shit. That was like '89. The tapes are kinda... they're funny. I'm tryin' to get this dope ass one, I think it was Volume 1, every-

got away from what it was. When we was first doin' it it was cool, there wasn't but probably 30-40 DJ's makin' tapes in the whole country who were sellin' them like we were sellin' them. But nowadays there's thousands of DJ's, ya know? New York alone there's probably a thousand tapemasters. So the competition is stiff now and it's not really about the flavor or the skills it's just all about havin' the new shit.

I mean the tapes coming out now there's no songs off wax, it's all off DAT or tape.

Basically that's just the result of the industry catering to mix tapes, tryin' to promote on mix tapes. Everybody wants to be the man, and whoever is the hot tapemaster at the time, like Clue is real hot, so everybody and they mom wants to hit Clue off with the new shit. So if you work at Def Jam and you got the whole Trigger album your gonna be like 'yo, I'ma get this cut to Clue. I'll be the man if I hit off Clue with this Trigger shit.' So basically he's gettin' hit with a lot of DAT's and he really don't have a choice. I mean if they're givin' them to him...

When did all that start?

I think it first all started with S&S and them. They first started putting on advanced shit off tape. Shit that was leaked out studios or shit that got leaked out from the company. That kinda made it hard to make a DJ tape off straight vinyl.

What would you rather do, a live tape or a 4-track tape?

I would rather do a live tape for sure 'cause it's just more flavor, it's more real. As far as 4-track tapes, you could do some shit on 4-tracks but as long as people know that's what it is. A lot of people use multi tracks to make these tapes, they don't really mix to tough and then they do

B-MELLO

thing on there is like classic now. We were like 'brand new from!...' Shit is wild.

When did you start makin' tapes?

I first started... we used to make mix tapes like '84-'85, but as far as on the level it is now I started like '87-'88. I used to make tapes and sell them, but it wasn't on the level it is now. I would probably sell around 20-30 tapes. Once me and Danny started doin' it... I mean we didn't sell a lot, but probably around 40-50 of the Pointblank tapes. I guess around '91, 'cause it was always hard to hook up with him 'cause he was always busy doing his thing, I started putting out B-Mello tapes. Basically I was sellin' in this spot called Music Menu. That's where I hooked up with Mike Clark, he put me on to a lot of shit.

What do you think of the level mix tapes have gone to today?

I think it's kinda crazy and it's kinda out of control. It's

their shouts on another track, yknowwhat! msoyng? When I make my tapes I just do it once through and if I fuck up I fuck up, whatever.

Are there any tapemasters out right now who are doing their thing live and not using 4-tracks?

I can't really say. A lot of people say they do it live and don't use 4-tracks, but you can tell. The main tapes I like that do shit like me, I like my shit, Tony Touch's shit, there's this other kid named Camillo who does his shit live. Basically that's it as far as just turntables, turntable skills. Back in the day I used to always love Kid Capri's tapes. Before that it was Brucie B, Starchild, all them shit's, they influenced me. I mean, I take them for what they are. I like Doo Wop's tapes. Wop's my man. His shifts are fly 'cause he always come with the fly ass intros and the fly freestyle shifts, even when it was just him and his crew. Then he started elevating and putting on big names and having fly ass freestyle intros. He wouldn't really mix it up to tough or cut it up but he's got nice mic flavor plus he has a fat

intro so that to me made a dope tape. Even like S&S when he was just comin' out with crazy new shit, those tapes were dope to me. Some with Clue, even if he ain't really doin' nothin' he still comin' with some fly shit. But I mean overall, shit like Tony Touch with the overall package, cuttin', the live shit, freestyles and some new shit is dope.

Who first started makin' tapes?

The first ones I heard were like Starchild and Brucie B. Then I heard Kid Capri. I used to get Lord Finesse's tapes, I used to like Finesse's shit 'cause he would mix live and he would rhyme on them. Them shits was dope.

Where do you think mix tapes are goin', I mean they're already on CD now?

I think it's kinda doin' too much already. I think the tapes shit is a good avenue for promotion, especially in places where there's not urban radio. I don't know, I could see the record labels gettin' hot if people start sellin' enough tapes and not payin' any royalties. The CD shit, that's kinda fucked up too. I mean I'm trying to put this tape I did with Zooted ("Back to Back") out on CD so I don't know...

What are your favourite tapes?

I mean I like my Blends Part 1, which was my first blend tape and I did it all live. I had two giant stacks of wax and I was throwin' records everywhere. There was mistakes but still it was dope. I liked that and I liked 6/20, 'cause we used to name tapes by the date you made them, that I made back in '93. I also listened to like Kid Capri Old School Pt.2, even though it's all R&B that shit is dope. There's so many damn tapes though.

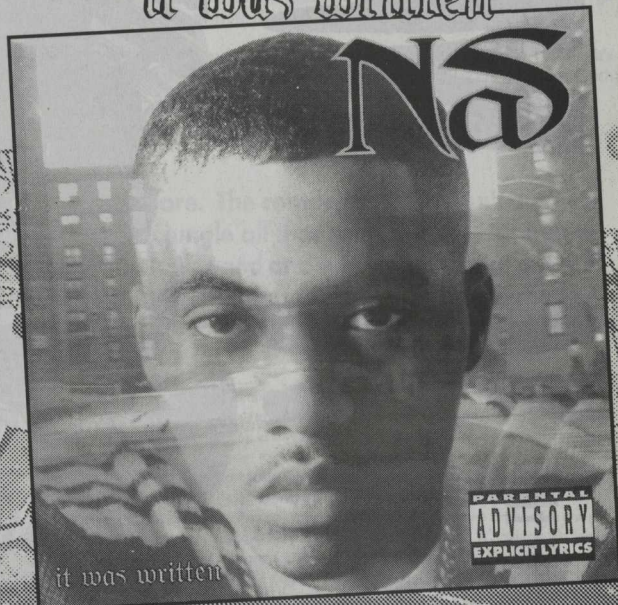
What else you into aside from putting out tapes?

"When we was first doin' it it was cool, there wasn't but probably 30-40 DJ's makin' tapes in the whole country who were sellin' them like we were sellin' them."

I got this new sponsorship with Zoomies, the retail chains, I'm doin' tapes for them. Basically in store tapes that aren't for sale, exclusive tapes that'll only be heard in store. The promotion company, Pointblank Promotions, that has really taken off in the past couple of years. That wasn't really a direction I had planned on. I wanna get into the DMC this coming year, and there is a lot of other battles like the Rap Sheet battle, but I've been real over loaded with what I've been doin' so it's like I need time to really practice and come up with somethin'. I don't want to get into that shit unless I got some next shit. I wanna get into the DMC a couple more times. I also got a show on a pirate radio station in Seattle every Saturday night from midnight to 3am called "Back To Basics". It's basically just live on the 1's & 2's. I'm playin' like 75% old school. Not just old school like you would think, I'm not just playin' "Eric B is President" and "Top Billin'", I'm playin' like some obscure type shit usually that youngsters aren't hip to so it's kinda fillin' a little gap. That's on 89.1. Eventually I want to start moving those tapes and getting them out too. I'm also on KGRG & KUGS.

Nas

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ROC RAIDER & MR. SINISTA of the

X-MEN

by Flipout



It's about two o'clock in the afternoon on a Saturday. I got my sister to drop me off at Metrocentre Hotel on Kingsway in Burnaby, across the street from Metroland Centre Mall. I'm on my way to interview these two guys from New York, these two New York DJ's named Roc Raider and Mista Joey Sinistra from the uncanny X Men crew. They just finished ripping a show at the Mars club in downtown Vancouver the Thursday prior but they've decided to spend a few days in our laid back city before heading back to the hectic big rotten apple. I make my way up to room 242, where Sean Ski is supposed to be with Raider and Sinister to hook up this interview. Sean isn't there yet but Sinister invites me in. Roc Raider's layin' on his bed watching TV but politely turns it off when I walk in the room. Mista Sinister, or Joey, sits himself down on his bed and I take a seat at the foot of it. While I'm trying to be as low key with my recorder as I can, I start chatting with them, asking them what they think of Vancouver and shit while I try to place my recorder in the most strategic spot on Joey's bed without creating too much attention that our conversation is going to be recorded. But I later found out that they don't give a fuck if they're talking to you for an interview or for a fucking police statement, they just chill and talk. Politic'inn, knowwhat'insayin'? Cool ass individuals. Oh yeah, they're pretty good DJ's too.

So is New York on a lot of bullshit? I mean, as far as appreciating you guys and just real DJ's in general. Do they appreciate what you do?
Joey: They definitely got the bullshit.

Roc Raider: They appreciate it but... what do you think Joey?

Joey: Put it this way: They appreciate it but then it gets to the point where certain

"For a competition like DMC, they don't really care. The competition itself isn't a DMC's thing. Their real thing is house music, techno, jungle all that shit so when a competition comes around, it's all about who's gonna look good and who can we take around to the Hip Hop parties, the jungle parties, that's gonna appeal to everybody whether the audience likes Hip Hop, never heard Hip Hop, or never seen black people before."

members of other DJ crews want to front on us...

Raider: They give us our props but then you hear, "Yo such as such said they only way you win battles is cause you do this or-yaknowwhat'insayin'?"

Joey: Jealous talk. Cause we work hard to get where we at...

Raider: But what fucks it up is that those are the same people who say to our face, "Yeah we respect you, we respect what you do, we wanna accomplish the stuff y'all did." But then behind our back, it like, "Man all those guys do is this, all those guys do is that!"

Joey: Yup. So there's definitely a lot of bullshit but I mean they appreciate us. We have a lot of love in places but I think we get more love in L.A. and like San Fran. **Cause Q bert and them guys opened it up. But they are on some OTHER shit but uh....**

Joey: A lot of scratching. Flares.... sounds....

I gotta ask you about that flare scratch cause I don't know what the fuck that is...

Joey: That shit is dope!

Raider: It's just a little bit off beat. You just gotta learn how to get into it. It sounds a lot like a transform.

Is there any record out that someone busted it on, that I might've heard?

Joey: Nothin... except the Common Sense shit. "The Bitch In Yoo", the new shit. I did a little bit of it on Fashion's shit- Al Tariq.

Dope, dope. It must be gratifying now to be getting the recognition you deserve finally. I mean, everybody's gotta pay dues but I can imagine that being a DJ, you get shitted on more frequently than if you were MC's.

Raider: Shit is funny man. I mean since I was little man nine, ten years old and I wanted to get into Hip Hop and be a DJ, be a good DJ at that. And now I'm in this shit and I see so much bullshit goin' on man, as far as goin' on the road and seein' people like, "Oh I thought he was cool. Ah, that's fucked up, I ain't know he was like that." It's just like a little kid that sees his fuckin' dream and it's some other shit, yaknowwhat'insayin'. But it's like too late now, now I have to live this shit cause I

done fuckin' dropped out of school and I done did this. So it's like shit, this is what I gotta stay with now.

And to some kids, all this bullshit that you see, to them this is THEIR dream now. All this drama type stupid shit and then that's fucked up on top of that.

Joey: That's why... there's a lot of kids around the way that wanna be DJ's and I let 'em know like, you know, look at other avenues cause I wouldn't want them to go through the things I went through. Like I've sat at home, some thing with Raider, just DJin' and thought, "Yo, I wanna be an MC DJ and then when I get out there, I'm just gonna get mad work and everybody's gonna respect me and it's all gonna be good. But when you go out there man, you see so much bullshit. As far as bein' a DJ, people wanna limit you, they wanna limit the price and you supposed to be on call for them twenty four hours a day seven days a week, it's like you don't have a life of your own. Another thing too, this is a fact with DJ's especially. It's like: When you doin' cuts in the studio, everytime for some reason, when it comes to the DJ's part, when you take a couple of takes to do your shit it's like, "Aw c'mon man!!! Let's go man. Yo whassup?!! It's easy!"

(The room erupts into a huge ruckus, mostly due to the fact that there's four DJ's there. Joey raises his voice to interrupt the noise and finish his point...)

Joey: Then you got people over here like, "Yo let me do this, you just go like this!

You can't do a simple...." It's like this. That used to happen to me a lot yaknowwhat'insayin', so I sat down and had to tell the people, I'm not gonna mention any names, but I had to tell the people I was don't work for like: Listen. How come when an MC rhymes to a beat, usually the beat is given to the MC usually two or three months before so he can feel it. DJin' a feelin' like anything else. The producer should hit the DJ off also with the track. But what they do mostly is they call the DJ in at the last minute, they call you right there and you supposed to just do it, one shot. It's like, yo, you know, this is a rhythm, yaknowwhatimean? A producer ain't gonna put a track out if the snare ain't right. They'll sit there for five, ten, twenty hours fixin' a snare to make sure it's tight. The MC too, they'll take a thousand takes to make sure his vocals are right. And when it comes to the DJ, it's like, "Ahhh!" As soon as you mess up like three or four times it's like, "YO YO YO!! WHASSUP!!?!!?!!? You can't get it? Yo if I were to call this DJ he'd do it..." It's like, yo man, you gotta adapt to the feelin', with the MC it's the same thing, it's a feelin'. And I got to the point where I was like, look you wanna do the cuts then you do the cuts but you can't do 'em cause you askin' me to do 'em.

Sean Ski: That's a good point man.

Joey: Ya know? Yo, I've done numerous amounts of work and when I had the track, I could practice at home to the rhythm and by the time I get to the studio I already got it down, it take me like two or three takes, that's it. I mean, a lot of people didn't think that we would get this far as DJ's. People used to come to my house like, "You're only a DJ and you can't get this you know, you gotta do like Kid Capri cause all that other shit don't work." I mean yo, I respect Kid Capri, I like mix tapes, like all of them. Especially Kid Capri. But it's like this guy's comin' to my house tellin' me don't do hardcore DJin', you're not gonna make it with that. And now he's seen the videolape, you know and he calls me, "Yo where you goin'?" I'm like "yo I'm about to bounce to Canada" or "we're goin' to Japan to do this showcase." And it's like, "Oh shit." You know?

Sean Ski: He caught the vapours.

It's the same thing for rhymers too cause it's like they say, "Why you gonna do that hardcore, underground rhyming? You ain't gonna make it big."

Joey: Right?

Now with your video tape, with you all exposing so much footage of yourselves I can't help but think of that rhyme that Kane had, "...open up a school for MCin' for those that wanna be in....to havin' MC's coming out soundin' so similar to might be hard for you to remember the originator..." Right? Don't you feel that too?

Raider: I mean if someone does our style or tries to sound like us it just makes me feel good. That means that what I stayed home and practiced for, people are recognizing and accepting as a new style of DJin'. That makes me feel good. **BUT.** When you do exactly what we do, that's like...

You know, I took the Method Man record and I tried that same shit Joey did...

Raider: I mean, I tried a whole bunch of people's stuff cause that's how you learn. When you don't try other people's stuff, that's not gonna help you any because you could take someone else's scratch and make it into something totally different, you could do a trick with it.



Roc Raider

Joey: But when you do someone's exact shit, out in a crowd and then accept props for it like.... I mean the same exact thing and the crowd goes off...

Sean Ski: Yeah yeah but the real heads know. But the kids who come and who've never seen no shit like that be like, "Oh! Shit!" But the real heads'll be like, "C'mon, he got that from blah blah." It's wrong.

And then when you try and tell someone that they look at you like you're jealous and say, "You can't even do it!" You know. It's a trip because some kids seem to think that just cause they live in like Vancouver for example, and they see some shit from New York or San Fran or whatever, they think they're the only one's who know about it, like they're the only one's who are into Hip Hop or something. And then they enter contests and try to pull some ol' wool over the eyes type shit... and win even!

Raider: So then we gotta make more videos. But then even more people will be biting our shit.

It's all good though cause if someone bites your shit then you just try to do some of next shit to fuck up their whole program.

Joey: Right right.

So yo, I understand that Q bert and all of them dis body tricks for the most part and say that body tricks are wack.

Raider: They say that but when they say that they catch themselves and say like, they don't like people that do body tricks unless it's the X Men. You can't exclude body tricks cause that's like me sayin' scratching is wack. That's their whole style. So if anything, if they say body tricks are wack to us we'll just say aight let's just battle in scratches and beats. But if we say don't scratch, let's just battle with beats.

What are they gonna do? Not do be like that but you can't just limit yourself, I'm not gonna say I'm not gonna scratch cause they already doing scratching or I'm not gonna do body tricks cause body tricks are wack. If they're wack then make them dope.

What about people who get over on body tricks.

Raider: Well, in New York you can really see the upgrading in that. You see people struggling to put their hand behind their back. I mean when it looks like you're struggling, you are. It's like need to practice that and don't come out till you've perfected it. But people do it and they do it all slow and it looks wack man, it gives it a bad name.

And don't forget using tires and footballs and handspins on the turntables.

Raider: Ah, that's nonsense. That's circus tricks.

So what about European DJ's? What's your opinion on them?

Raider: I mean, you got the real DJ's out there and then you got an abundance of bullshit ones. The real DJ's out there are Cutmaster Swift and Pogo and... Damn!

That's it!

DJ Noize?

Raider: ...Cutmaster Swift...

(Mad laughter in the room)

Raider: Now now, let me get this straight. DJ

Noize; he gets credit for mastering his style.

Sean Ski: Yo Sinister want to hit this blunt?

"If music is a part of you, you most of us that's our way of We try to separate the business caught up in the business it for a job and it's not really

Raider: Huh?

Sean Ski: I got this shit rolled up. (As he pulls a blunt from his inside coat pocket.)

Raider: Oh it's rolled up? You can light it then!

Sean Ski: Word up.

Joey: Pass it to Raider.

Raider: Um...okay... DJ Noize gets props for doin' his style of cuttin' word phrases. Like he'll take Big Daddy Kane, "I put words together like letterman" and then "put words together on two turntables."

Joey: And then he'll repeat it.

Raider: But. Once you do that for five minutes, it's like "OK. You've been doin' words for six minutes. What else?" I mean, a routine from a correct DJ should include everything plus something different. When I say everything, I say scratching, body tricks, beats, showmanship and something else, something to add to it, yaknowhat'im sayin'. Something so you can be like, "Oh that's dope, I never seen that." But when you're whole routine is ok, ok, ok, ok.

So why not write these rules down. There's so many unwritten rules that people are supposed to know in Hip Hop, if it's gonna get so fucked up why not write it down?

Raider: For a competition like DMC, they don't really care. The competition itself isn't a DMC's thing. Their real thing is house music, techno, jungle all that shit so when a competition comes around, it's all about who's gonna look good and who can we take around to the Hip Hop parties, the jungle parties, that's gonna appeal to everybody whether the audience likes Hip Hop, never heard Hip Hop, or never seen black people before. They wanna appeal to them. And DJ Noize isn't one of those people either but then again, I'm the total opposite of one of those people. So they gonna look at Noize and say fuck it, let's take him, let's put him on the world tour, he's gonna appeal to more people.

So the winner goes on this DMC tour thing. Do you even care about goin' on that tour?

Raider: Well, now that I look back on the whole thing and I just think that they

wanted to have DJ Noize because he's closer to their headquarters which is in London so there wouldn't be that much of a problem to promote Noize cause he's right there, in the next country. But with me in America... I'm already in the place where you got mad opportunities so they're like, Rai can take care of himself, let's take Noize and blow him up. Until he loses and they can sell him out.

Well what happened? Had DMC sponsored you before or something?

Raider: DMC hooked me up with Technics to model their turntables they made, those 1210 unlimiteds.

Those black ones?

Raider: Yeah.

Joey: They're different ones though. They black but they got a gold platter. And it has this button for the pitch that, anywhere the pitch is at if you press it it'll just stay at the green light. It'll go back down to the middle.

Raider: And they were only gonna make a certain amount of them so they're gonna be like a collectors item.

And you got some?

Raider: Yeah.

And you use 'em?

Raider: (Nods his head)

Hell yeah huh! I'd put 'em on my wall right. (laughing) What about that Vestex shit now.

Raider: The mixer? That shit is dope. The

because there's shiesty people out there. I mean I've done scratches for projects and got no credit, that people wouldn't even know about.

Like what?

Joey: Like Kurious Jorge, "Mansion and a Yacht." I did scratches for "The Rhythm" that was Fat Joe, Beatnuts, Lord Finesse, Bos Blasta. That shit. Umm. I guess you just call that payin' dues period. When you just do shit to get exposure and dap.

Raider: You learn from that shit.

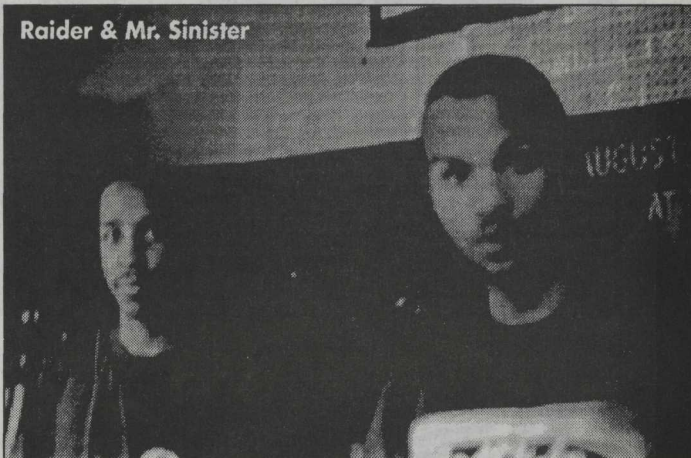
Word. That and also hours and hours and hours of crazee practicing right?

Joey: We have tapes of us man, when we practice and we start at around eleven o'clock, you'll see on the video tape that we're usually by a window or something and you see like, daylight. And then you see that shit fogaade.

(Mad laughter in the room)

Joey: You see it fade into fuckin' darkness and it's like, "DAMN!! Y'ALL NIGGUH Z PRACTICE THAT LONG!?!?" Those were the days when we were practicing for the ITF. We were practicing hard.

Raider & Mr. Sinister



gonna keep doin' it. It's like for escape, by listening to music. from the music cause if you get too much you start doin' it for from the heart."

turntables they say are the next best thing to the 1200's so... like if you can't find 1200's, buy that.

Now what about Technics? I heard they totally front on Hip Hop DJ's.

Raider: I'm glad you said that. Cause with Technics and DMC, they're like brothers right now. Let's say I fax Technics a proposal sayin' I could do this for you in America, I could go on tour with this guy here and do a world tour so let me get two of your turntables and a mixer and I'll promote your stuff. I'll wear Techniques t shirts, put your stickers all around-all of that. They'll go to DMC. Ok, Roc Raider just faxed us this. What should we do? DMC already got the personal thing with me so they'll say no don't do that, his tour is petty, it's just some rap shit. Then they'll come back to me and say, well sorry we can't help you. You know?

Joey: That's the bullshit in the business.

Raider: It's real fucked up man. From what I thought when I was little trying to get into this man, shit is opposite. I didn't know it would be like this. People opinions can mean so much and what somebody says about you can really hurt you. It's like my life not even in my control right now. All I can do is put this tape out or do this extra showcase and hope that I get more work or hope that somebody recognizes what I'm doin' is different.

Joey: That's basically how it is.

How do you keep gain' then?

Joey: You just keep gain'. If music is a part of you, you gonna keep doin' it. It's like for most of us that's our way of escape, by listening to music. We try to separate the business from the music cause if you get caught up in the business aspect too much you start doin' it for a job and it's not really comin' from the heart. The best part is when you're doin' it when it comes from inside not when you're forcing yourself. It's like, when you're at home and you're with your people, that's what you do. You do music. When I'm home, my peoples come, they freestyle, they rhyme, I DJ-that's the original vibe right there. If you can keep that vibe all the time then you never worry. But when it goes into the business side, like when people ask you to do work for them

Raider: The ITF (International Turntable Federation) battle was a battle put together by X Men and Skratz Pickelz held at the last Rock Steady Anniversary. We wanted a real fat battle other than some shit where, this guy wins cause he's battling in the town where he's from. He didn't do nothing special but he was just favored to win.

So how did that go?

Raider: Shit was fat man. I mean the battle was long but it was dope.

Is it on video tape.

Raider: Aw yeah, it'll be out in like two or three weeks. You just gotta see the tape. **What about that Battle Sounds project?**

Raider: That's gonna be a documentary on not just the X Men but on Hip Hop as a whole.

Like a Style Warz type of thing.

Raider: Yeah yeah but just on DJin'.

At that point the conversation started winding down (along with the batteries in my recorder) as Sean started asking them some questions about some New York cats like Carlos Bess and then I pulled out the DJ issue of Rap Pages and we talked about that shit for a bit. After that, they headed over to Metroltown with Sean and I headed to the SkyTrain to get to The Show at UBC. Anybody who was at the X Men show on that Thursday prior, knows and bore witness to true finesse and flavor on the turntables that has not been duplicated or more importantly, topped, to this day. Keepin' it real only as mutants with superpowers can... when's the last time you tried to front on Wolverine?

Contact Fat Beats for ITF Battle & X-Men videos (212) 673-3883.



CIA

Eh yo! The CD's called Hellraiserz Inc.", it's out in the stores right now and word to mutha, these cats are outta Vancouver, BC. So where's all the hype? The video, the shows? I recently got a chance to lounge out with CIA lyricist PDS aka P-man, so we could shed some light on the Criminals In Action...

Day 1: It's a blistering hot day in June '96, I'm loungin on my patio LA style when I hear some humps comin' from roundway. Sho nuff here comes this m'fucker flossin some gold spokes with a wicked gold flake in his paint job. He pulls up outside the crib and bounces up my walkway, big brown paper bag in hand and hollers a familiar, "What's up maain!" Word up! PDS in the house ready to kick some wisdom on east Van's CIA crew. Actually, on this day, all we ended up doin' was bumpin the album "Hellraiserz Inc." and downin cold 40's on my patio, yaknowhati'msayin'I You know how it go... nigguhgz get faded and next thing you know we philosophising on this whole Hip Hop shit, life, etc...

Day 2: It's almost a month later, it's still a hot ass day and P bounces up in my spot looking stressed, talkin' 'bout he had to cop the transit from North Van! Five-O impounded his ride. Word! He walks in on me, Marlo and Jeeps, having a heated discussion on this Epicentre project we're devisin'. So while I'm wrapping up my business, P's choppin' and wrappin', if you knowwhatimean... So now we're blessed and maxin by an open window in my kitchen. I break out the \$50 mini-recorder I borrowed from Marlo, (low budget writer styles) and action...

Checkmate: Aiiight holmes, let's serve 'em up, yaknowhati'msayin'! Plug ya shit, whatever... what you're representing, all that shit man.

PDS: Yo, we're comin out the eastside of Vancouver, yaknowhati'msayin'. We're just tryin to put this city on the map... yaknow... a lotta groups out there tryin to do some shit and ain't nothing happening. So we're just comin' out with this Hellraiser thing... yaknow it's an independent label that's lookin for a hook up and shit but you gotta do your own shit in this city... that's the way it's goin' down.

Word. What makes y'all different from anybody else in this piece? What's y'all's style, you gotta have style and flavor, yaknow...

Yeah, we're on the hardcore tip yaknowhati'msayin'. Nuff love to the rest of Hip Hop and all but I've always been into the hardcore, my potna always been into hardcore yaknow. You can hear the shit bumpin, some deep bass, just some gangsta-ass shit! Something you wanna bump when you ridin.

Talking about your album, it's called Hellraiserz Inc. Tell me more about it, your favorite songs, whatever...

Yeah we got the single "Hydroponic Funk" that's the first one, that's track 3 (three). We're gonna get some singles out right quick. Then we got some other dope tracks, "Crime Rhyme" the second track. Then we slow it down with some

interview by Checkmate

sex type shit, you gonna recognize that shit, track 11 (eleven). Yaknow, slow it down for the honeys... a lotta gangsta shit though... a lotta real shit, no perpetrating...

Yaknow the shit that I like is the track with the Ice T sample "Maybe dollars that I'm Bomb right there. "Hydro Funk" is the shit too. What about ya partner in crime, my man Vic, Killa KV right. What's his steez, cause you know me and you donekicked it, but yaknow what the deal with KV?

Yo, KV's my potna yaknowgirl We been d o w n since like '89 and shit tryin' to get this thing together... been writing since like '88. We just hooked up back in the day and he's really the real and that's how we come together and do this shit. He's my boy.

Yeah, he a cool motherfucker. Lemme think...

At this point we're at red eye stage and my minds starting to get frazzled. It's amazing how short my attention span gets...

The whole business end of things, you got an independent label right? How's the distribution gonna be. How are y'all gonna get your shit out to the peeps, bottom line?

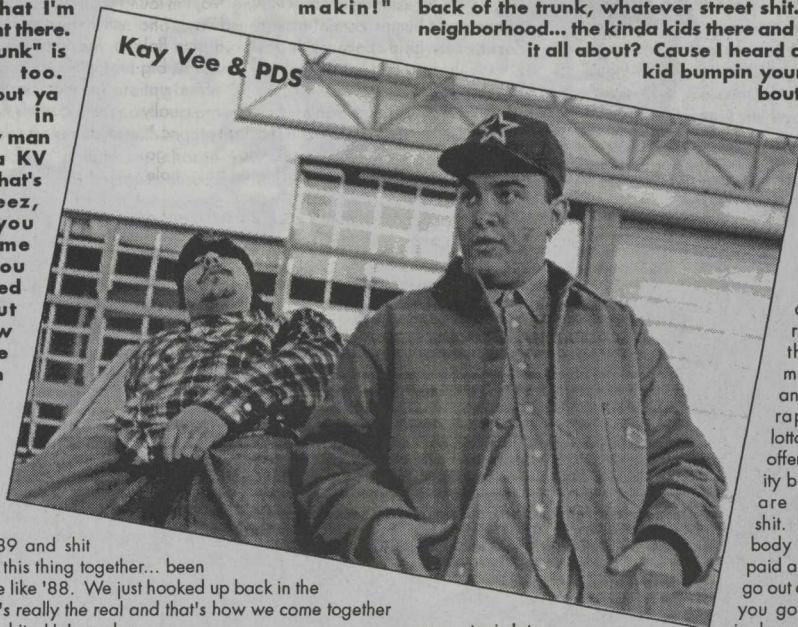
Right now we're workin' with another label, Sugarshack Records. They just put out "Social Deviantz" outta Vancouver too. They helpin' us out with the cash flow, we're working together. Right now for distribution we're just puttin' the shit out ourselves, that's what we gotta do. Ain't nobody trying to help us out, so we're just puttin some packages together for some majors and we got peeps doin' the dirty work... handing shit out and blowin it up just by hearsay. It's comin' together yaknow.

So basically y'all takin your shit to record stores like HMV and Sam and they sell it for a small cut and outta town you're mailing packages.

Plus we're goin' down to Seattle to put our shit in Tower. If you

wanna do this shit you gotta do it. There ain't no time to be waiting around. We got a record out so we gotta make sure it gets put on.

Word. So y'all going hardcore independent. That's some tough shit but I like it, underground, out the back of the trunk, whatever street shit. OK, your neighborhood... the kinda kids there and shit, what's it all about? Cause I heard about some kid bumpin your CD talkin bout he knows you...



We're comin outta Collingwood, nuff love to all my peoples in that area, keep it real cause there's too many bustas and tricks in the rap game. A lotta people are offended by reality but a lotta kids are bumpin our shit. It's like everybody wants to get paid and it's easy to go out and get paid - you gotta deal with jack you and shit... kid tryin' to hustle and come up, from any part of Vancouver, do your shit... but uh... we're just representing our neighborhood where we're coming from and where we're kickin' it at, yaknowhatimsayin!

cops tryin' to but as far as I'm concerned, any come up, from any part of Vancouver, do your shit... but uh... we're just representing our neighborhood where we're coming from and where we're kickin' it at, yaknowhatimsayin!

Tell me about your ride...

Peace out to my ride, my shit is impounded right now. These pigs are tryin' to fuck with my shit but uh... We got the car club goin' on, "East Side G Rides" Shouts out, rah rah and all that!

Yo, crazee commotion in the room as large ass Ryan aka "Big Dog" bails into my kitchen, sack intact and lookin for snips black. Word. Random Task Personnel (RTP) in effect. He's talkin' about his party at Mars called the Hype. It'll be over by the time you read this. Anyway, time for a break so I'm a leave you with a few words from PDS representin dem Criminals In Action:

PDS: Yeah, I'd like to say wuzup... Yo, I'm sittin' on something phat... when you see the big blue Regal rollin through your set sittin' on dem gold D's, you'll see the East Side G Rides Placa... it's the P-Man baby!

For more info on CIA write to: Sugar Shock Productions #82, 2182 W. 12 Avenue, Vancouver, BC, V6K 2N4



A Tribe Called Quest

From experimenting with people's instinctive travels and paths of various rhythms to formulating the theory of low end and defining all of the above as a result of marauding in the midnight hour, comes the latest ground breaking experimental results from the tribe by the name of Quest: It seems that through all the pushing along while leaving footprints chasing a girl named Bonita after hours all the way to El Segundo, just to ask if they could kick it with her over a nice plate of ham and eggs- or not; that all this youthful expression devoted solely to the reputable art of movin butts can be filtered down into one simple formula: Beats + Rhymes = Life.

Although the argument could be made that the superior Low End theory had forever defined the simplest equation, the latest equation has done the unthinkable and perhaps now, mad scientists around the universe will comprehend the true meaning of Hip Hop. Not to downplay the value of the mighty theory of low end, which of course first brought to light the infinite possibilities of experiencing exciting excursions through show business and rap promoters, but also the problems with bugging out and catching a date rap charge-through citing the classic examples of such. While the world thought that the scenario in the city was that everything was fair, it was later proved that jazz music, skypagers and butter were the nouveau fad amongst other vibes and stuff. Some still couldn't grasp such simple concepts within the verses at first deeming them too abstract and were perplexed to scream an audible, "What?!" only because they failed to check the rhyme and reason of the above theories. To put the Low End theory into another light, let us delve away from the light into depths of the nocturnal being, the midnight marauder. This project came to

be from the tribesmen's experiences on their award tours sometimes accompanied by the original mad scientist (who has been breaking atoms since the age of fifteen) the rather large professor, X tra P. United along the tour, they were able to bring to light over 6 million stories while they kept it rollin' with all their lyrics to go. On the second leg the tour or the Chase Part II, they paid tribute to great men such as Steve Biko, through the usage of the same type of procedures outlined in the Low End theory. Which is to demonstrate that god lives through in all. Thus first sparking the spirituality that they would further explore later. Even though punk ass sucka niggahz tried to stir it up, Quest still succeeded in proving that they could get down while making the mid-

night marauding followers clap their hands through the uncanny execution of their methods of electric relaxation. Again, some could not grasp the concepts and were prompted to exclaim "Oh My God?!!!" repetitively but luckily for them and for all, the latest theory should be comprehended very easily. Beats + Rhymes = life. What else is there?

The three man faction from the tribe called Quest are as follows: (Q)ueens Tip aka Kamaal, the abstract poetic; Ali Shaheed Muhammad aka Ali Shaheed Muhammad, Malik Taylor aka Phife Dog the Five Foot Assassin, the freestyle maniac. Their trek for musical perfection has been six years in the making, going from teenage bohemian weirdos to spiritual self finding mid twenty physical/late forties mentally 2/3 Muslim PlayStation fanatics. As far as the latest experiment, it needs no introduction except that all those phony rappers need to get a hold of something or motivate themselves to make more than just the hottest jam of the minute. Quest's words of wisdom to those are: Even though your crew feels the pressure, once again just use your

mind power. Mr. Muhammad contributes, "Hopefully people will remember that Hip Hop is about rhymes and beats and having fun. With our album,

skills and all that but as well we dig in a little bit deeper and just kicked it from a spiritual level." Are you phony rappers listening? Mr. Muhammad is speaking! "Because at the end of the day, when you're out there and you're done buying up all the Versace and buying up all and ownin'- gettin' to the point where you own Mercedes Benz- the company- the manufacturers, and getting to the point where you've knocked off Fort Knox and you have all the gold that you could possibly have, at the end of the day, you still have an emptiness. So hopefully, you know, we try to

give you direction toward finding to fill up that emptiness."

Quest is quick to stress that Hip Hop is mostly about fun and doin' dances like the hop but in order to keep it moving, Hip Hop contributors most definitely need to know the history of what they are doin'. Right Q tip? "It's definitely important because then you can know how you can progress. Because you have to see how it started and what were the mistakes and the pluses and the things that happened that were good and bad so that you can accentuate the pluses and continue to delete the minuses. So you'll be more aware of what the past person's experience was, what you can do now in your present and your eventual future. So it's definitely important. And if I could, if I had a wish, it would be to get a hold of a lot of that old stuff tapes, videos, otherwise, of all the jams and stuff and try to put them out on VHS and cassette just for kids to have, you know, so they can know what the history is." To know your future is to know your past. Kamaal feels the need to speak more on the subject, "Hip Hop has a rich tradition

when you look at the Run DMC's, the Afrika Bambaataa's, the Soul Sonic Force's, the Cold Crush's, Grandmaster Flash and the Furious Five as compared to the Wu tang's and the Gang Starr's and the Biggie

Smalls of today. They come from a very rich, illustrious, powerful tradition."

So continuing that tradition of rankin' MC's is baby Phife, making his return after his disappointing rendition of 6 million stories in the ghetto, but there's no use in dissing because we can't be separate/together and what really goes on is that Phife is skilled in the art of word play. In the end, everybody's just really stressed out and they need to keep the faith, in both themselves and the creator. **Beats, rhymes, life. What the fuck else really is there?**



TEENAGE BOHEMIAN WEIRDOS

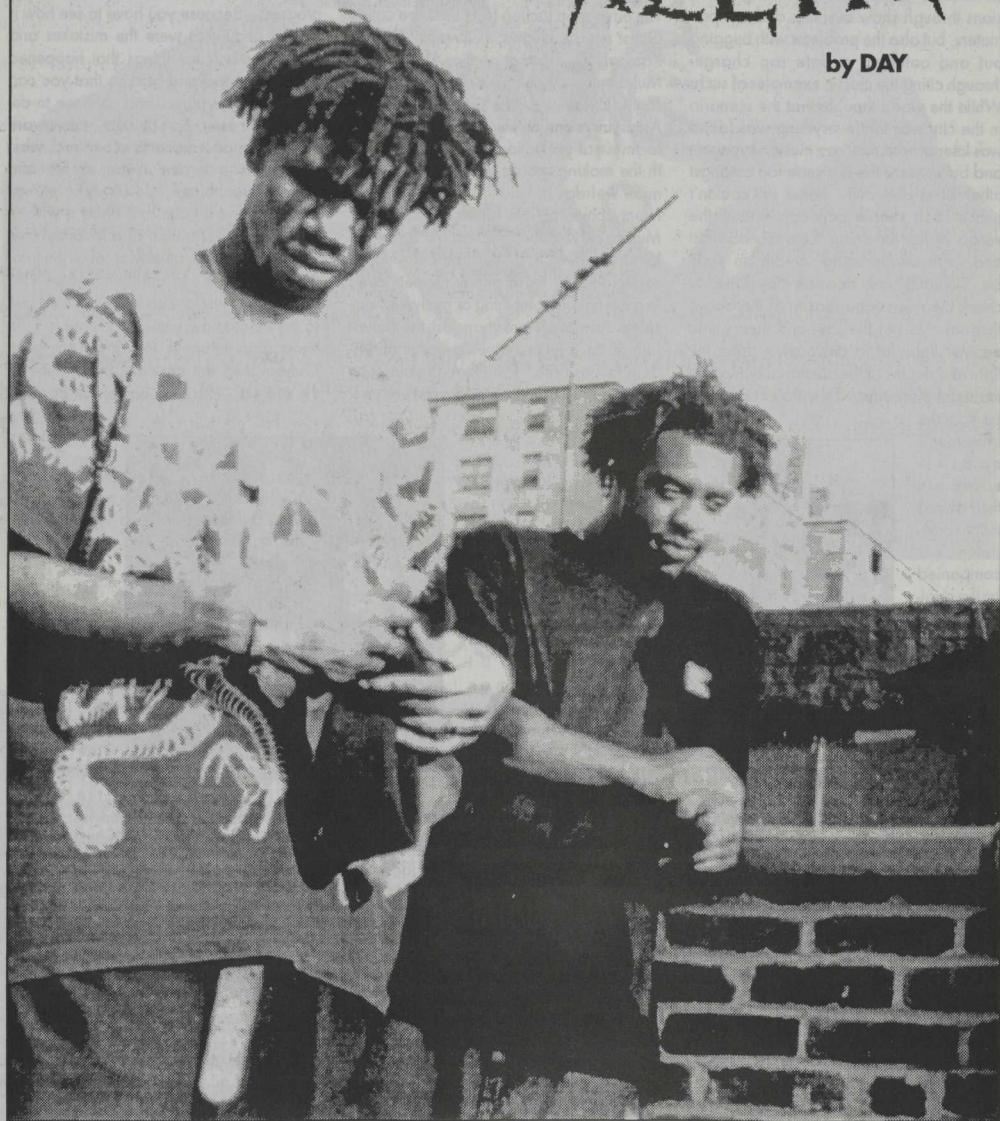


MIDNIGHT MARAUDERS

Yes, Yes Y'all...

HELTAY SKELTAY

by DAY



"Yo Day, what's up yo?"

"Chillin'."

Of course I'm chillin', I got Ruc and Rock on the line and we talkin' about Toronto Hip Hop, go figure. Of course I was biggin' it up like always.

Now I'm ready to start.

I made the small mistake of setting it up with the lame question, "Who is Heltah Skeltah?"

"Oh? Well I'm 6 foot 1 and I'm tons of fun..."

Really now? Serious though, I wanted to know who Heltah Skeltah was. Not to figure out who exactly is in Heltah Skeltah, not saying that their video with the Fab 5 threw me off, but to find out why they're called Heltah Skeltah and not some nonsense name.

First, "Heltah Skeltah is me, Ruc. Heltah Skeltah is Rock, the power forward and centre of the Fab 5. Heltah Skeltah is the niggahz in the midst of this utter confusion bringin' forth by definition. We're two serious/hilarious dudes. You got both sides to everything. If one exists, it's opposite exists too. Heltah Skeltah is the balance."

Don't stop.

"Heltah Skeltah is utter confusion. A lot of

now. Matter a fact, I'm still doin' that shit. Opening shows, I'm doin' my own shows now but I'm still tryin' to get my shit out there, flashin' flesh money like crash test dummies, you know. Tryin' to promote this work we got. We got a whole album of 16 cuts, we tryin' to work this product."

At fist, I was thinkin' to myself if it was really that hard for Heltah Skeltah to break through with Camp's name already out there among the masses, but then these guys must've been down with Boot Camp from the start.

"That's right. I am Boot Camp. Other people get down with Boot Camp."

"You are Boot Camp?"

"It's like... you're not down with your family, you're one of 'em. I might get down with your family, yknowwhat'msayin'. But you're on of 'em, you can't get down... We are Boot Camp."

Word, I like that. Philosophies of the unda. I was lookin' at my next question, "Nobody from Boot Camp has put R&B singers on their tracks while the rest of Hip Hop's elite has definitely taken advantage of that avenue. Do you feel putting R&B singers on Hip Hop tracks is selling

that's our slang from around the way."

"Your mother could be a gun clapper, man." -Rock.

"Word up. Then again, a drug dealer on the corner could be a gun clapper. A gun clapper ain't nothin' but somebody who'll do whatever it is they gotta do to get ahead, whether it be hustle or go to work 9 to 5. If he doin' it for his cause or because niggahz be makin' shit happen, niggahz be gun clappin'. And O.G.C. are the Original Gun Clappers." "And again, I don't study Rastafarian religion to tell you the truth."

That's straight, "Just a lot of people are like 'Boot Camp's this, and this, and this'." -Day.

Ruk laughs.

Down to earth. I like that. I continued on with questions about the album and asked if they were gonna start touring any time soon.

"Yeah, we're tryin' to hook up some spot dates where we can blow up the spot in some cities we ain't never been at before. We ain't never been to Detroit yet."

Rock, "I've been all the way to Japan but I ain't been to Detroit."

Show business. Next question. I definitely

It's 2:45 PM on a Wednesday afternoon and I'm settin' up my mic to record a phone conversation. I'm expecting to interview Heltah Skeltah at 3 and I don't want to miss a thing. Three o'clock and the phone rings, "15 more minutes, is that cool?", publicity people letting me know it's still on.

people, they hear Heltah Skelter and get mistaken. They think, 'Ain't that Charles Manson? Ain't that what they used to call him?' They don't know what the hell they talkin' about and shit. We ain't got nothin' to do with the case murders."

Interesting.

"Charles Manson's definition of Heltah Skelter was the war between God and the devil and the end result would be that God would win. If God didn't win then that war wouldn't be Heltah Skelter. So it's like, Heltah Skelter, even back then with Charles Manson, all there was was a war that drove him crazy. His problem is the fact that he felt he knew this war was about to go down and he wasn't going to be amongst the winning team. So he was planning for that day."

Rock cuts in, "So this Heltah Skeltah's the winning team."

No doubt indeed, these guys are on point. Oh, wait. I remember Heltah Skeltah being in Toronto a couple of years ago.

"Yeah, many moons ago, but Rock wasn't there, I was." Along with Black Moon, Smif N' Wessun and Wu-Tang, they blew up the spot. But between then and now, what's been goin' on?

"Workin' hard instead of hardly workin'. Payin' our dues. The same shit you see we do in Toronto, that's what I've been doin' up until

out?" and expected the answer to be along the lines of "Yeah."

"We got a song called 'Therapy'. We got Vinia Mojika singin' on our shit" (for those of you who don't know, Ms Vinia sang on "Verses from the Abstract", Tribe.)

"Oh, so it is going to happen?"

"Yeah. But it ain't R&B. That shit is bangin', once you hear the track man, we ain't on no jack off shit."

The Rockness Monster, "We ain't gonna do no track and just, 'Oh, we need somebody to sing on this', nah. If that's what the track need then that's what we gonna give it. 'We need one that's gonna get the girls', nah, that ain't us."

"Then you guys'll be the first to do so from Boot Camp", as if they didn't know.

"No question."

All right, when people heard I was interviewing Heltah Skeltah, they insisted I ask the following, "You're down with both Smif N' Wessun and the Original Gun Clappers. First, we saw the video for 'Sound Bwoy Burial' from Smif N' Wessun where we see praise to Jah and the Rastafari religion which promotes peace and not violence. Meanwhile, we keep hearin' about gun clappin'. How does that work?"

Ruc the Irrational, "Original Gun Clappers, again, like Heltah Skeltah, people let the name fool 'em. A gun clapper is something that...

had to touch on the fact that almost every group that's come out has split up, not always on bad terms but realistically, does Heltah Skeltah see themselves doing any solo projects.

Ruk, "Yeah. We got solo jams on the album. That's what the problem is with motherfuckas, they're not real with each other. I mean, me and Rock, from day one, we was two solo artists and we just formed Voltron."

Rock, "I was a solo niggah, but I wanted a partner. It was under our nose the whole time 'cause I know this niggah since he was 12. When we discovered each other we were like 'let's do it' but that still don't change the fact that at one time we had it in our heads to do it solo."

What about production.

"Rock produced two tracks on the album."

I was surprised, these guys are doin' a lot, "What can we expect from the album?"

"You can expect not to find too many motherfuckas that'll fuck with Rock and Ruk lyrically, 'cause we don't play that bullshit. We don't throw away lines, we don't throw away jams. Fuck that. All the lyrics on my shit is tight."

The conversation ended rather abruptly with some more talk about Toronto Hip Hop and then they was out. I peeped the album, "Nocturnal" and the "Operation Lockdown" video and I gots to say, "Yes, yes y'all Heltah Skeltah."

OUTKAST

Two Dope Boys and a Cadillac

You two entered into this music thing at 17 & 18. Do you think you were prepared for what you were about to get into?

that did you handle this time around?

A: Yes, we did like five cuts on this new album, and

lay the beats and then I mean, when you comin' from the heart you don't have to sample somebody else's stuff.

"You can never duplicate what you've already done so the only thing we could do was start a new life. It's like havin' a kid and then when you have a next kid sayin' 'is this kid better than that one.'"

Andre: Well really, when we first came into it, I mean we didn't really know too much about the business end of things. The only thing we knew was what we seen on TV, like other groups we grew up on, and we just knew we wanted to do this. When we got into it the only thing we knew was we had like raw talent. But we came to find out that there's a lot more to it than just the music part.

Big Boi: It was also a business side too.

What did you learn through that experience, other than the business side?

BB: Basically, to just try and expand and go into the whole aspect of the whole thing. We done tapped into the little production part, now we gettin' more involved in our videos. We're co-producing our videos. We stepped the lyrics up ya know, we're just tryin' to go to that next plateau that's all.

Did that change your approach to the new album?

BB: It didn't change the music too much, but it did change the way we looked at the business. We watch it closely now. The music is still the same.

You mentioned production, how much of

then Organized Noize did the rest.

The album is called *ATLiens*, what's the meaning behind the title?

BB: It's basically, yknowwhat'i'm sayin', being an out-cast. Lettin' everybody know that findin' yourself is what we're doin', we findin' our self somewhat. We tryin' to let everybody do a self evaluation and notice that bein' different is better than trying to mimic yourself after somethin' that you're not. That's how we stay innovative. We stay original.

Speaking of original, the last album was basically sample free. Is the new one?

BB: Yes.

What's the reason for that? Did you have a problem clearing samples or is that how you chose to approach it?

BB: I mean, that goes back to being original. I think there's maybe like one sample on there, but that's not really like a sample. I mean it's not what everybody is using, it's not no old Slick Rick or nothin' like that. Basically the whole sample free concept, and our whole camp, is about being original. We just put it together. Lay the rhymes, lay the hooks,

What's the vibe of the album?

A: The whole vibe of the album was to show our diversity, to show our originality. We did the same formula as the first album, just went in there and did what we felt. We got on the tracks and whatever the tracks brought out in us that's what we recorded and that's what we put out.

BB: True.

Did you ever feel any pressure to top "Southernplayalistic"?

A: No, cause you can never duplicate what you've already done so the only thing we could do was start a new life. It's like havin' a kid and then when you have a next kid sayin' 'is this kid better than that one.'

How have people treated you since the success of the first album? In "Elevators" you mention that just because you went platinum people think your rollin' now.

A: They really think you just big time once they see you on TV, and we just want to let everyone know there's still struggles goin' on. We still got things we gotta battle with just like if you were on the job. When

Andre & Big Boi



they see you on TV they think you have a whole bunch of money and your livin' good, you have no worries.

BB: Cause your in the public eye. But when it's down on paper it's different things, people got different deals going. But automatically when you on TV, BET, MTV, the BOX, they think you gotta have a little cheese.

What advice would you have for anyone coming into this.

A: Make sure that this is what you want to do, and if your serious about it just stick to it. Always believe in yourself and go head on.

BB: Yeah. Go head on.

What's the scene down in Atlanta all about?

A: Well, the areas out here and what's happening is happening everywhere else. It's like everybody has got their own ghettos and everybody is going through their own struggles or whatever. As far as the music scene? It's growing now, everybody wants to move down here now because there's a lot of opportunity. Which there is but uh... we just want to make sure that when you come down here you make

sure you still do your own music. Don't come down here and try and get on our type of vibe 'cause what makes you tight is what you do, not what we do.

BB: Right.

You two never fell into that east/west category...

A: Naw.

BB: Naw.

Did you try to avoid those labels?

BB: People have accepted us how we projected ourselves. We never made music for one part of the country. We made music for everybody, music people can relate to because it was everyday life situations. As far as the east coast west coast thing goes, we never been labeled east coast. We was more like Miami Bass music, that's what people titled us as but right now we have no boundary's on our sound.

With all the press that the east/west thing is getting these days do you think it's coming to a close now that people are finally realizing it's all bullshit anyway?

BB: Don't know.

A: Well it's looking like it's coming to a close but you still got knuckleheads out there who will still keep the flame going cause they supposed to be representing or whatever. I don't know what they representin', but you know.

BB: Stupidity.

Andre, I read that you don't smoke bud no more. What was your reasons for stopping? I mean on the first album you were smokin' a grip of weed.

BB: Smoked a whole lot a bud!

A: Yeah, but it was like... I'm tryin' to tighten up. I had to tighten up and focus on what I was doin'. With that weed I couldn't really do that. In all it's just not good for you.

Is there anything you guys want to add?

BB: Get that album! Get the first one so you can get the whole story.

A: And get the Goodie Mob album so you can understand what was going on in between albums.

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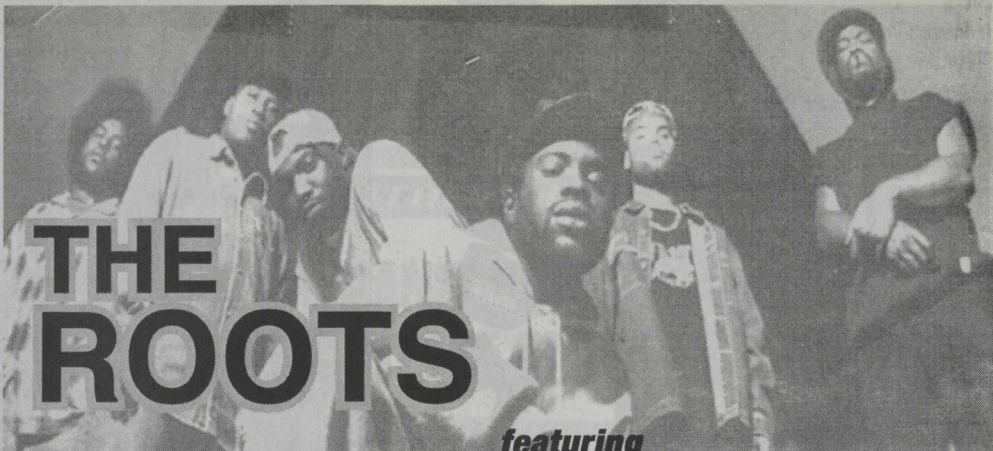
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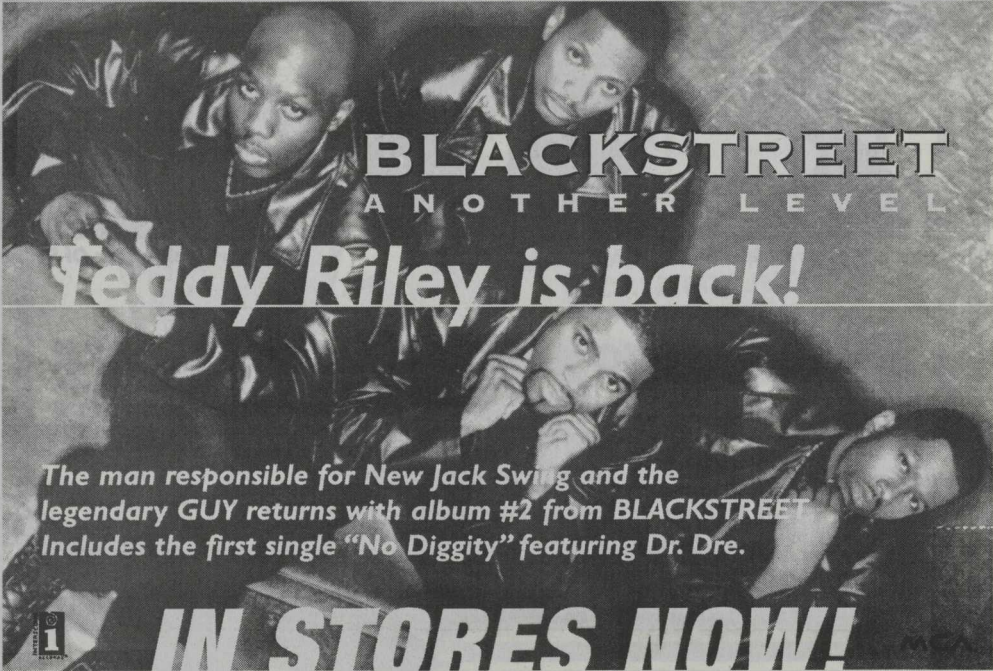


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1

IN STORES NOW!

Nas
It Was Written
 Columbia

90%

How do you follow up an album like "Illmatic"? The answer is... you don't. There'll only be one debut from Nas and that featured an all-star production, with Nas being hailed as a street prophet. In my mind, "Illmatic" was kind of an accumulation of all Hip Hop up to that point... But you know what? We've moved on since then. It's now 96 and Nasir Jones is back the only way he knows how... talkin' that QB slang and manhandling tracks like only he can. There's no question about his rhyme skills because any one who says his lyrics ain't fly is frontin' or maybe they just don't know what's up! However, niggahz around my way were concerned with the production... This project was handled by the Trackmasters, which was a big let down to a few heads. I'm sayin' the tracks are fly enough but they weren't exactly done by Primo, Pete Rock or Extra P. Primo did get to flex on "I Gave You Power", which was nice, but not enough though. With this in mind, let me also say that the Trackmasters production sells like a mutha'... ask Biggie. They got that funky "club-friendly" shit. Which means that for every hardrock dubbing the CD off their D.J. potna, there's gonna be two crossover fans buying it at full price. So what's the odds that "It Was Written" sells more than "Illmatic"? Pretty godd odds. Maybe that's what Mr. Jones was contemplating. I don't know, I ain't chatted with him lately, whatever. Though how you gonna playa hate this kid, who inspired us all first time around? To put it straight, this is a more-than-solid sophomore effort from Nas. The bangin' tracks for me are "Street Dreams", "Take It In Blood", "Shoot-Outs", "The Message" etc... But eh yo, there's probably only like two or three songs I'd leave out! In other words, I'm sayin' you should have this album for yourself, it's definitely worth it. I think it would have been so easy for him to come out with an all-star production team, the second time around, but shit... that niggah already got all the props he can handle. I think now he needs that lucci!! "It Was Written" is fat enough for my dollars.

-Checkmate

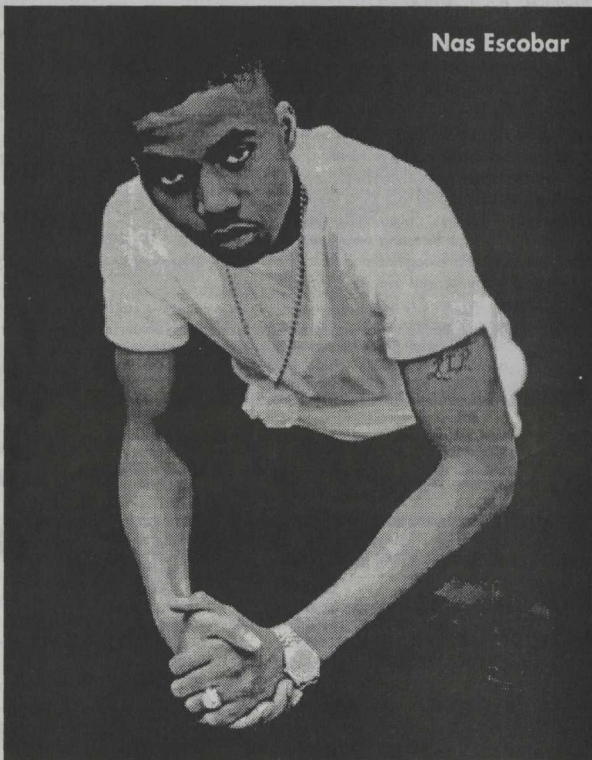
Outkast
ATLiens
 La Face

87%

Those southern playalistic Cadillac musack muthafuckas are back on the scene, bringing you more of that old laid back "fo' yo ride" shit! I got to say though, shit is bangin'!!! I really like this second LP a lot more than their debut release "Southernplayalisticadillacmusik". Not to say it sucked but, the new shit is far more refined and appealing, with lyrics to nourish your burnt out brain cells... knowledge. With the release of the first single, "Elevators (me and you)" Andre and potna Big Boi have regenerated the buzz left over from their last album. Most of the production duties were handled by Organized Noise and Outkast themselves. Representing Atlanta to the fullest and distinguishing that dirty south sound, with songs like, "Two Dope Boys in a Cadillac", "Throw Your Hands In The Ayer" and "Mainstream" which feature label mates the Goodie Mob. "The alienate us cause we different/ keep yo

PRE-VIEWS

Nas Escobar



hands to the sky like Sounds of Blackness/ when I practice what I preach I don't lie/ I be baker and the maker of the piece of my pie/ now breaker-breaker 10-fo' can I get a reply". To me, I can fully get down with Andre's flow and I like his style. Big Boi's flow though, kinda reminds me of E-40's rhyme style way too much. Not a good thing. I'm not saying he's biting but if your gonna sound like any other MC don't have it be E-40. (If I have offended any E-40 fans I don't apologize for your bad taste.) Be prepared for an out of the ordinary, out of this earth type of vibe from the album. "Stellar!!!!" some may say. I say it has a down to earth, soulful feel to it. I can't go too deep into the LP right now cause I've only heard it twice or thrice but believe you me that you're bound to hear hella more cuts from this LP once it reaches the record store facilities.

-Omek Almighty

A Tribe Called Quest
Beats, Rhymes & Life
Jive/ Zomba

89%

This is Tribes fourth LP release to date. With fifteen songs strong this album holds its own. All production handled by the Ummah (Q-Tip, Ali Shaheed, Jay-Dee), minus a few select songs done by Rashad Smith (who produced "Woo Hah" for Busta.) The album embodies that classic Tribe sound, you know vibes and stuff, you know. Regular appearances all over the LP by Consequence (featured on "Oh My God" 12 inch single, no naim remix, 1994 and "The Chase Pt II" remix.) If you didn't know any better you be led to think this fucker is the newest member in the Tribe. Also on "Stressed Out" there's a special guest appearance by the bad girl herself Ms. Faith Evans, who drops some vocal harmonics satisfying all dubheads, creating that mass appeal type joint. Definitely a favorite for the girlies. "Baby Phife's Return" is a solid solo track featuring who else, the mad man Malik. Phife dog has most definitely progressed and improved over the course of three albums. The proof is in the pudding so check the song. Another song worth mentioning is "Crew" a solo joint from the Abstract Incognito, reciting an ill verse where his bredrens start digging on his wife, then shit

starts to get out of hand, everybody gets all hostile then "Pop!Pop!Pop! Goes the nine", somebody ends up shot. Really a dramatic ending, with all types of effects (I'd swear it was originally made for an anti-violence commercial). The funniest part is when Tip starts acting all rough, screaming and swearing, not your usually calm, relaxed Tipster. Dope none the less, even if it was under two minutes long. There a few so so songs but pound for pound the album is tight with good production and lyrics to go. It definitely seems as if the Native Tongues reign supreme for the nine-VI. If your a devoted Tribe fan and like their last albums, this one won't disappoint your expectations and if you happen to pick up the limited CD cover, you can bug out on the cover. Oooooo trippyyy!!

-Cal Worthington

Doctor Octagon
Doctor Octagon
Bulk Recordings

80%

Yeah yeah, this has been out for a few months now but this album is a project never done, let alone thought about. This is nuts; this is no longer about "Keepin' It Real." This is about fragmentation of personality, reality, sex, mu-

sic and rational thought. This album makes a mockery of everything you think is Hip Hop or hold dear about Hip Hop. This is a brilliant and funny album. You want bad porn, mad doctor shit? Check "Intro", "A Visit to the Gynaecologist", "I Got to Tell You." You want new styles and metaphors? Check "3000", "Earth People", "Dr. Octagon", "On Production", "Biology 101." You want "Spinal Tap"? "I'm Destructive" is your prescription. Keith and company push the music beyond to a direction now uncharted. This leaves you to follow or be lost. Where do you go? Do you have any idea? This is not for conventional use, rollin' on Robson, bumpin' in the clubs, passin' a phat one or gettin' your mack on. This is the darkness. This is a peep show-dark, dirty, shit. In fact if my girl ever hears this... Props to the Automator, Q Bert, Kulmaster Kurt, C Note, Sir Menkik, Whoolio E. Glacies and Joe Des Cee. Look out for Mr. Gerbk...

-Mister Bill

Blahzay Blahzay
Blah,Blah,Blah
Fader

71%

I had always wondered why this east New York duo decided to call themselves Blahzay.

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This term means mediocre, half ass, not so good, whatever type shit. I don't know but it probably means something different to them, obviously. So that's cool. But to turn around and call your album *Blah Blah Blah*. That's like straight dissin' your own shit. It's like sayin' right on the cover of your album, "Oh we just yappin'". We ain't sayin' shit." I know that the "real" shit isn't supposed to rely on promotional tactics and what not but... callin' your album *Blah*? After a few of their singles were released I was preparing myself for a *Blahzay* sort of album. You know, not horrible but also not banging. *Blah Blah Blah* is just that. I can't fully disrespect because the production on the album is good. But the material on a whole is just, just... well.... not that great. The first two singles were cool and they got mad play and mad love in clubs and radio but the "Dangers" Part I and 2 plus "Pain I Feel" carry the album basically. I don't want you not to check it though, cause this is only how I feel. You might agree with me or not. I feel some of the most outstanding cuts are "Good Cop Bad Cop" and the title cut too, along with "Posse Jumpa" featuring Darkman and Mental Magician. Man, I just feel groups need to come with some material to uplift and/or get m's open. This LP release is just another piece of lard cloggin' up the Hip Hop arteries already suffering from a high cholesterol count. Hip Hop needs to trim down the fatty content or it might have a cardiac arrest. Then there will be no more heart left in the game.

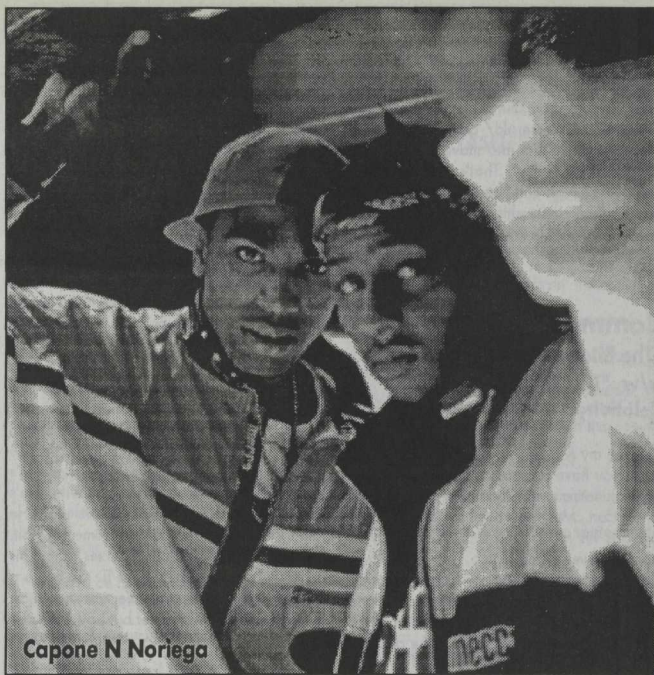
-Omek Almighty

twelve inch

Beatnuts "Find That" Relativity

70%

There once was an emcee who loved to rhyme about lickin' clits and givin' girls fits. But this MC was just too sexy for his crew so he jetted and changed his title to Al Tariq. No more Kool Ass Fashion. Now the group returns to the original duo of Psycho Les and Junkyard JuJu with their latest single entitled, "Find That." A song about collecting loot off people who owe them for whatever reasons, sendin' out vulgar threats to all those in debt talkin' 'bout, "I ain't never sold no drugs to no stranger." Now, I don't know if these two ever really



Capone N Noreaga

needed the assistance of Al Tariq as the third of the trio but this cut does not compare to any of their older songs. The lyrics are pretty much whatever. "If you owe me money, better find that shit, cause bitches be dying **too** behind that shit!" I'm confused. Have these two started moonlighting as repo men or have they run out of shit to rhyme about? Who knows? Everybody's killing something nowadays or a murdering convict or a druglord of some sorts or a pimp playing hustler. All I can say is that I've heard better from the Beatnuts and I wasn't too impressed with this latest single. I'm waiting for their next track so I can hopefully eat my words.

-Omek Almighty

Capone N Noreaga "Illegal Life" b/w "Stick You" & "LA, LA" remixes Penalty

92%

CNN- the latest reporters from the streets have arrived in the form of Capone and Noreaga. These partners in crime come from the 25 to Life camp where the Intelligent Hoodlum aka

Kadhafi can be found producing tracks for these cats. They were first heard on the "N.Y. N.Y." response record "L.A. L.A." and who could forget that incredible Marley Marl remix featuring Mobb Deep and Kadhafi with a fly ass verse to end it off. Damn. Capone N Noreaga are ready to drop shit for self now (more or less) with these two joints right here. First off, "Stick You" starts with the generic street scenario: a rainy night discussion of retaliation and payback laced with more "sons" than the Kennedy's. Capone and Noreaga got a dope style that perfectly fits their drug slangin' lyrics with Spanish terms splashed throughout due to Noreaga's Latin King background, givin' it a fresh ass feel to it. Definitely not your regular thug shit. More like some hype ass Hip Hop with mad vibe, you know that New York shit. "Illegal Life" is the shit though, produced by Kadhafi with an ill backward woman vocal sample that sounds like it's sayin' "Kemo! Kemo!" At least that's what Kemo thinks. The beat's dope and Capone N Noreaga come off! I'd try to quote the first lines of Noreaga's verse but it's so laced in NY slang and Spanish shit I'm not sure what the fuck he's sayin', sounds fly though. The chorus features Mobb Deep givin' it that same type of chemistry as "L.A. L.A." which is also found on this same single, both remixes in-

cluded! If you're with what I'm sayin' then this shit will have you open, you best pick up this single and look for the album on Penalty some time soon. "Jose Luis gotcha/ Golden guns and tons/ (or something like that) General Emanuel/ rock emerald/ government out to get me/ tryin' to stick me/ move quickly/ a yo the god study swiftly" That's that shit man, I can't get enough and I can't wait for Tragedy aka Kadhafi's new shit (remember "Back To Reality", "Arrest the President.")

-Freestyle Craze

Common

"The Bitch In Yoo"
b/w "The Real Weight"
Relativity

88%

My, my, my Mr. Ice Cube, what in the world could you have said to this man to make him write an entire song fully dissin' yoo and your whole clan. Must have been some cold, heartless diss his moms type shit. Cause boy, is Common ever miffed at yoo. Let me jot down the instigating lyrics from Ice Cube's verse off of "West Side Slaughter House" a song done with other west side connects, WC and Mack 10. "All you suckas wanna diss the pacific/

but you busta niggahz never git specific/ used to love her/ mad cause we fucked her/ pussy whipped biitch with no common sense..." I think Common comes quite specific with his latest release. "A bitch niggah with an attitude named Cube/ stepped to the Com with a feud/ now what the fuck I look like dissin' a whole coast/ yoo ain't made shit dope since Amerikkka's Most..." To all the Ice Cube fans out there, I'm sorry to say but you're boy got taken the fuck out by Common. If you listen to every thing Common says about Cube and his now close to a decade career, there's no lies. The truth must hurt. It will be really interesting if Cube retaliates as specifically towards Common in his own song. And oh yeah, to yoo over zealous Cube fans, I mean the drama seeking gullible as wanna be gangsta MF's. If you're thinkin' that Cubes gonna be a "real" G and just literally kill Common Sense then you're even more retarded than I thought. Ice Cube is an entertainer. He makes movies. He's rich. He owns property. He has a wife. He's got kids. He's almost thirty years old. He ain't trying to go to jail over some rap shit. My man's worried about his taxes, about his assets, about his family. GET IT. So this is a lyrical battle so the only weapons are lyrics. I'm not ruling out Cube yet but boy, he better get back to some N.W.A. "I ain't the One"

type of style or homeboy's gonna get clowned. Peace to everyone who knows what I'm sayin' cause there's some bugged out individuals out there who will probably wanna shoot me too. Fuck you faggots, shit's entertainment! On another note, the B-side offers something a little different. It's not even a Common Sense song, it's a brand new release from Common's homeboy/producer, No I.D. He's not rhyming but he lays down the track for newcomer Doug Infinite to rhyme on. Overall, I'm eager to hear the new shit from Common Sense though.

-Freestyle Craze

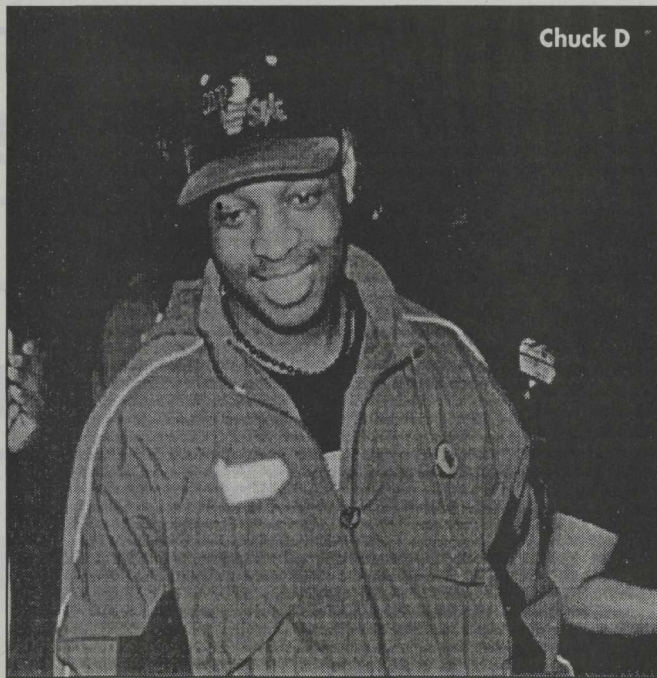
Chuck D

"No"
Mercury

72%

Chuck D is back on the scene with no Flavor Flav, no Terminator X, no S1W's. "No fuckin' way!", you must be sayin'. This track is kinda not so bad, comparatively to his last material with Public Enemy. But with his latest release from his forthcoming album "Autobiography of Mista Chuck" the brother comes brand new. To be honest I wasn't expecting a song like this here, in the first few bars you'd be thinking Chuck D was doing a duo with the godfather himself, James Brown because the beats are just funky like that with all the horn stabs and guitar riffs. Classic JB's sound. The lyrics are pretty straight forward, "No negros with egos, no more shows calling women bitches and hoes, no thoughtless flows, no woes...", "No gas ups, no soups, no Lex coupes, no crackers..." No!No!No!!! I really think that Chuck is trying to make a point here, but the message gets lost in all the monotony of the lyrics. Not very insightful. He could have made his point in a little less repetitious form. But don't think I'm dissing the song, in its entirety it brings new life to Chuck "Public Enemy #1" D. In a rap world full of insanity, guns, money, murderer and mayhem not everyone's gonstand for it. One man puts his foot down, "No more!"

-Forilla Guerilla



Chuck D

M.O.P.

"Stick To Ya Guns"
b/w "Brownsville"
Relativity

84%

Mash Out Posse's back in the 9-6 with the fix for all Hip Hop's chickenhead cluckas. Loud and overtly obnoxious to some, to others M.O.P. brings that raw, that hype, that adrena-

line pumping shit! With a forth coming album to be entirely produced by Premier, the B-B-B-Brownsville bad boys are bringing back that energy which some have traded in for that smooth, laid back playa style. Sticking to your roots is all good, but when your roots are the streets and projects you're best to "Stick To Your Guns". This hype song features a little guest appearance from an old vet... none other than Kool G Rap making this, one dangerous friggin' rap tune. The B-side doesn't stray too far from using the same chemistry found in the A-side track. "Brownsville" Uses an odd, fucked up sample that sounds like computer blips plus a solid base tone for that bottom end. Lil' Fame and Billy Danz bust that old cowboy shoot 'em up shit back n' forth, freakin' the beat something live, for real. "Wit' cha 'ifh on ya HIPI/ ready to FLIPI/ when ever you empty your CLIPI/ DIPI, and get the fuck up out of Dodge...", "I must keep it steppin' hops/when shit be gettin' hot/ I step n' bop while I stroll with my weapon cocked/ the hill that's real/ we kill at will/ **clack! Clack! clack! CLACK! clack! CLACK!!!** / mad guns in ya grill in tha 'ville". Eh, if you like your shit with extra testosterone and a helpful serving of vicious attitudes then this is that shit you'll be wanting to blast in your Jeeps.

-Kemo the Lab Rat

The Roots

"Concerto of the Desperado"

b/w "UNiverse at War"

Geffen

83%

To proceed and continue was the Roots main theme from the get go. With that said we move into the second round. You've already heard "Clones" and "Sections" so here's two new fat cuts off the album. "Concerto..." produced by Kelo Williams, has an up tempo symphonic sort of vibe to it with some opera singing floating in and out of it. I must say that MC Black Thought sounds less like Nas than he used to. Now on the flip side, this track blows the spot. Possibly cause it features Chicago's own Common Sense, who blesses the mic with knowledge and wisdom. The songs main topic revolves around the politics of the devils new world plan. Quite the popular subject lately, with 2000 around the corner and all. These tracks are milestones in hip-hop's ever evolving music, kind of like reports from the streets, a ghetto CNN. Dealing with real issues and events. Roots definitely add a positive change to some of the stagnant shit floating about in the mist. They got some shit for dat ass. And oh yeah, that's not Ol' Dirty on the chorus, so don't get confused.

-Omek Almighty

ILL LYRICALS

JERU THE DAMAJA - "YA PLAYING YASELF"

Intro:

Yo, are you a pimp, a hustler?
No I'm not.
Are you a man or can you stand alone like
a man has to sometimes?
Yes I can.
Are you willing to go out there and save
the lives of our children even if it means
losing your own life?
Yes I am.
I believe you Jeru. You ready.

First verse:

Now, I don't push a Lex
Others have their turn to flex, Jeru is up
next
All these so called players up in the rap
game
Got brothers on the corner selling cooked
cocaine
It used to be LaToya and jim hats
But now it's uzis, macs and g packs of
cracks
Everybody's psycho or some type of good
fellow
But me I keep it real that's all swine like
jello
Don't drink Krystal, can't stand Mo'
Never received currency for moving a kilo
Or an ounce, make 'em bounce to this
fake pimp free flow
I never knew that hustlers confessed in
stereo
Or on video get caught you'll know who
turned stints
Evidence murder weapon profession and
fingerprints
Mama always said watch what comes out
your mouth
Tight case for the D.A. from here to down
south
Knowledge wisdom understanding like
King Solomon's wealth
You're a player but only because you be
playin' yourself

Chorus:

With all that big willie talk hops ya playin'
ya self
With all that big gun talk rock, you're
playin ya self
With all the rah rah rah, you're playin' ya
self
You're playin' ya self, you're playin' ya
self

Second verse:

Now these ladies is lookin pretty from city
to city
I refined a few I met, around the country

The nitty gritty is all reality, no question
Actual fact like tight jeans cause yeast
infection
And sisters with good minds, get no
respect when
Their ass is all hangin out, playin' the bar
section
Of the club. Shake what your mama gave
ya, back to the lab
I drop the truth cause rhyming is more than
just my craft
Or a way to get ass or fast cash or blasted
Black women make sure you're respected
When niggahz is kickin' that old off the
wall shit, let 'em know
From jump. Dead that. You're not
ignorant
Knowledge wisdom under standing is the
key to wealth
Put some clothes on that ass if you respect
yourself

Chorus:

With those hooker type wears hon, you're
playin' ya self
With those skin tight jeans baby you're
playin' ya self
Everything all exposed you're playin' ya
self
You're playin' ya self, You're playin' ya self

Third verse:

Now I don't bust a tec, bubble drugs
In the projects or use mics to sell sex
Niggahz nowadays is all about this
So much ying yang, it's ridiculous
If you got so much cheese where are the
black distributors
And these record companies shake 'em
down like mobsters
But impostors, like commercial locks and
not Rostas
Always fakin moves never makin moves
Ass is shaken bottles pop the government is
breakin' down
You fools, you work all week and give the
devil back his loot
For jewels and the steak on your plate is
filled
With chemicals, still brothers leave brothers
All battered and bruised on the streets
Won't see snakes on my feet
The race is on but I won't compete
In this competition because I have a
greater mission
I hope that you listen
Knowledge wisdom and understanding
brings long life and health
Think anything else and ya playin' ya self

Chorus

Metaphysics..

Past, Present & Future

The Past

My journey has been difficult. It has been the road less travelled. Doing nothing meant death. It's the summer of 1987. I've lived and died, seen life and death, love and hate, been trusted and betrayed, struggled with openness and closure and fittingly embraced madness and sanity. Ultimately I became a parent. All at 19. Reality was bent and I needed guidance to the light... Rakim came with the answers.

Rakim - "It took me a while to write lyrics 'cause I make sure I do it correctly. What I do, I like to have the track first, the music; I sit down, turn all the lights off and I get this one spotlight that I put on the paper. Then I just turn the music on for a while, listen to it, get into it. That's where I get my style from."



"I bless the mic with the gods"

Within were the answers, but was I ready to listen? Was I willing to listen? I had that spotlight; "see it, appreciate it, use it." Journeys are full of problems, bad luck, bad things, and lack of insight.

"... I know I'm righteous, because I went through hell before I became righteous. I went through hell... You gotta go through hell to come out right and before I became righteous I was doin' a lot of shit I wasn't supposed to be doin'. Instead of being a leader I was followin', that's why I now say "Follow The Leader." I'm gonna lead now. 'Cause when you comin' up man, there's a lot of potholes and shit, and you don't know which way to go. But now I know what time it is."

That's what Hip Hop gave me; a chance to believe, to grow, and to live right.

The Present

I speculated, I participated, I grew up. I felt the power, saw birth and growth, inward and out.

DJ Muggs - "I do feel that Cypress Hill changed the face of rap music once again when it came out, just like when Run D.M.C. did. It changed the whole way rap is made and thought about and seen... Or Public Enemy came out and switched it up again, Boom!... reinvented rap music. De La Soul reinvented rap music. Wu-Tang reinvented it. Dre... again reinvented it. Just certain groups reinvent the way people do things

or what people talk about."

I guess that's what's meant by leading instead of following.

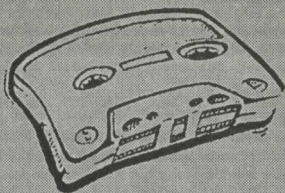
"Everybody is fast food. Fast food mentality; here today gone tomorrow. People aren't even holdin' onto their shit like the old days like our legends. We need to build our shit higher; they like 'Aw you large, you played... Next!'"

I've shared the following feelings.

"I was like kinda scared for a minute man. I was like, 'I love this shit, but I'm bored.' So fuckin' bored. Then these new groups came out and kinda got me hyped again. Okay this music is fun... put the fun back into it. You can motivate yourself a lot, but after awhile you need some motivation from somewhere. To hear someone doin' some shit, that just makes you want to do some other shit."

The Future

The blindness of the unknown. I see pop culture's stranglehold on Hip Hop's familiar; all the bullshit, all the pitfalls. The stupidity of youth culture. I feel the weight of the culture's dogma. "Play this track, point this way, this is what real Hip Hop is." I smile when I see an artist push the culture off a cliff, or the cliff, and remove the shackles of creative enslavement. I return to the spotlight of Rakim's strength and style. I know I'm free.



The Roots w/ Common
UNiverse At War - Peffer
Mr. Voodoo w/ Natural Elements

Shine - Fortress
Ghostface Killah
Daytona 500 - Razor Sharp
Jeru tha Pwajaja
One Day - Pay Day
Choclaire
Just A Second - Knee Deep
Killa Army
Wake Up - Wu-Tang
Nas

Silent Murder - Columbia
De La Soul
Htzoeezee (Hot) - Tommy Boy

Concrete Mob
Boiling Point - Groov-A-Lot
A Tribe Called Quest
Crow - Jive
Outkast

Wheels Of Steel - LaFace
PJ Honda w/ Tha Alkaholiks
International Anthem - Relativity
Voodoo w/ Mean Sean

2 Deadly Sins - Patchwork
Sadat X w/ Money Boss Players

Game Sober - Loud
Big Noyd
Usual Suspect - Tommy Boy
J Live

Can I Get It? - Raw Shack
Al Tariq

Think Not - Correal
Chuck D
No - Mercury

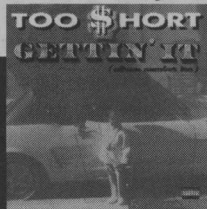
- Mr. Bill

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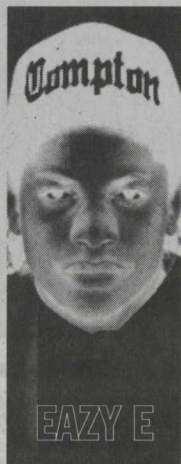
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